No. Q 405.9
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JOHANN PRÜSS

HUGO [SPECHTSHART] REUTLINGENSIS. Flores musice omnis cantus Gregoriani. 1488.

Q.405.9

Polllard, part 1, p. 121.

Printed in gothic type, of two sizes, in quarto form. Of the larger type 17 lines fill a page; of the smaller, 30. The running headlines are in the larger size. The volume has 98 leaves; the size of a leaf is 195 × 135 mm., while the text measures 126 × 89 mm. The ninth leaf has a woodcut: the so-called "hand of Guido of Arezzo," showing one-half and one-fourth notes. Musical notes occupy about one-third of the volume; these were printed from blocks.

The "Flores Musice" is one of the oldest music books printed in Germany. In poetical form — in 635 lines of leonine verse — it gives a paraphrase of the musical teachings of Guido of Arezzo, with detailed commentary on the text and with copious musical illustrations. The text was composed by Hugo Spechtshart, a priest in the town of Reutlingen in Würtemberg, in about 1332. The commentary was probably written by his nephew Conrad Spechtshart. The work is divided into four chapters: "De tribus alphabetis," "De monochordo," "De Modis," and "De Tonis." The "Flores Musice," as a text book of musical instruction, was in wide use till the end of the Middle Ages, first in manuscript and later in printed form. The original Strassburg edition was several times reprinted. In 1868 Carl Beck, dean at Reutlingen, published a reprint with a German translation and with introductory notes.

Bought in September, 1859.

Neither the author nor the printer is mentioned in the colophon. Panzer (68) and Copinger (5431) have attributed the publication to Johann Prüss; the Catalogue of the British Museum, however, proves it sufficiently that it was printed by the same printer who in 1483 produced St. Jerome's "Vitas Patrum." (The title of St. Jerome's work is derived from its first line: "Incipit prologus sancti Hieronimi cardinali presbiteri in libros vitas patrum sanctorum . . .") The type used by Prüss differs from the type of this volume in C, E, I and S. The book is sometimes confounded with the "Sermones de sanctis thesaurus novus," printed by Martin Flach in 1493, which was probably the work of an unknown Franciscan friar.

Pierre de la Palu (Paludanus, Petrus de Palude) was born at Varembon, in about 1277. A Dominican monk, he became known early for his forceful preaching. In 1317 he went as a papal nuncius to Flanders to mediate between the French king and that province. His mission was a failure. For the next ten years he preached uninterruptedly in Paris. In 1329 he was sent by Pope John XXII, of Avignon, to Palestine as the "Patriarch of Jerusalem." Palu spent two years in Palestine, trying to improve the situation of the Christians in that country. Not having much success, he returned to France and tried to stir up a movement for a crusade against the Turks. The war with England, however, frustrated the project.

As a controversial writer Pierre de la Palu was especially prolific. In his "Tractatus de paupertate Christi et apostolorum" he wrote vehemently against Michael of Cesena, general of the Franciscan order, who in full council declared that "it is not heretical to maintain that Christ and the Apostles had no property, on the contrary, this is the real teaching of the Catholic Church [illegible]." Michael of Cesena was excommunicated for his obst[illegible] opinion, which led to a serious schism. But Palu himself was, more than once, [illegible] [illegible]ation. In the

Flores Muſi ce omnis cātus Gregoriani.

Tabula.

Capitulum primum.

Laus diuina quo ad cantū añ incarnationē fuit A
Gregorius poſt incarnationem fecit cantica B
Proceſſu temporis quidā alemani ſcripſerunt cantica in lineis eodem
Stulti autem cantores vſuales C
Diuidit opus iſtud in q̄tuor p̄tes ſiue capitula. D
Muſica ſic diffinitur ſiue deſcribitur E
Antiqui muſici ſolum ſeptē vocibus vtebant A
Antiqui addiderunt ſeptem ibidem
Moderni appoſuerunt Γ ut ⁊ b ⁊ b ⁊ alia B
Tres ſunt ordines clauium C
Que voces in linea vel ſpacio locētur D
Uocum alie graues alie acute ibidem
Affinales ibidem
Cantus qui poteſt ꝯpetēter decātari in grauib⁹ non debet poni in affinalibus E
De mutatione ⁊ eius regulis F
Triplate claues habent ſex mutationes G
Gemine claues duas habent mutationes ibidem
Quedā mutationes ſunt aſcendendo tm̄ quedā deſcendendo tm̄ eodem
Tres ſpecies ſunt cantus ibidem
Cantus bmollis aſimilatur naturali ibidem
Utrum bmollis cantus etiā inueniatur in bmi k
Sinomenus cantus ibidem
De gradualibus antiquis L

Capitulum ſecundum.

De monocordi ↄmēdatiōe i primo metro ⁊ i glo. A
Monocordū eſt mgr̄ ignorās bñ informās. ibidem
Monocordū hʒ filias lyrā citharā cymbalū B
Monocordū quomō dʒ formari in ſecundo li
verſu ſecundo ⁊ gloſa C
De diuiſione quaterna ibidem
De prima diuiſione nouenaria ibidem
De ſecunda menſura nouenaria D
Quaternaria diuiſio E
Tertia ⁊ binaria diuiſio F
Monocordi formatio ſm modernos G
In Cfaut greca littera ātiqui inceperūt voces ibidē
Guido trina fecit elphabeta H
Exercitiū monocordi ibidē i fine remittēs ad textū
De proporcionibus in ariſmetrica ibidem

Capitulum tertium.

Nouem ſunt modi cantandi A
Uniſonus eſt B
Semitonium
Tonus ibidem
Dyateſſeron ⁊ aliꝫ modi C ⁊ D
Dyapaſon E
Dytonus cum diapente F ⁊ G
Semiditonus cum dyapente ibidem
Terterni ſunt modi ſcꝫ cantilena ibidem

Capitulum Quartum

Tonus quid eſt A ⁊ B

Tabula.

Quatuor toni a grecis habiti C
Differentia autentorum ꝛ Plagalium D
Finis tonorum E
aſcenſus ꝛ deſcenſus autenti toni F
Aſcenſus ꝛ deſcenſus plagalis G
Moderni videntur excedere r'las muſice artis H
Toni finiri poſſint in Are bmi cfaut I
Quibus clauibus adaptant̄ ſeculorum amen k
Melodia pſalmorum M
Quot principia habet quilibet tonus N
Neuma primi toni in nota ſup primū q̄rite regnū di
Formula primi toni Q
Differentie primi toni R
Aliqui falſificant cantum circa finem S
Secundi toni neuma ꝛ alia T
Tertij toni neuma formula ꝛ differentie V
Quarti toni neuma formula ꝛ differentie X
Quinti toni neuma formula ꝛ differentie Y
Sexti toni neuma formula ꝛ differentie A ꝛ B
Septimi toni curſus neuma ꝛ differentie C ꝛ D
Octaui toni curſus formula ꝛ differentie E
Quiliſma quid eſt ibidem
Verſus ꝛ duplex gloria patri reſponſorioꝝ de octo tonis in generali G ꝛ H
Primus tonus verſuum reſponſoriorum notatus per exempla ibidem
Verſus introituum I
Numerus verſuū ꝛ tēpus ꝯpilationis libri hui⁹ k
Nomen autoris ibidem in verſu
Muſica nō ſolū armoniā vocū ſed etiā nūerum rigmarum ꝛ verſuum menſuram reſpicit L

Prohemium.

Incipit prologus in flores Muſice artis.

Sonet vox tua in auribꝫ meis. Vox eñ tua dulcis. Salomon cāticoꝝ.ij. Hec verba ſm hiſtoriā ſunt verba ſalomonis ad amicā ſuam filiam pharaonis regis egipti Quāuis autē ſm allegoricā expoſitionem ihxſus xpūs ſaluator mūdi per ſalomonem (qui pacificus interpretatur) clare deſignatus: verbis prelibatis alloquitur omnem homine benignū ⁊ deuotum a quo inuocari deſiderat ⁊ laudari. Specialiter cū eiſdē verbis alloquitur oēs ⁊ ſingulos clericos qui ab ipſo ad hoc ſpecialiter ſunt electi vt laudes eius pro ſe ⁊ ſibi ↄmiſſis attente reſonent ⁊ decantent. Unde cuilibet ipſoꝝ petitione dicit. Sonet vox tua in auribꝫ meis: vox eñ tua dulcis. Et qꝛ dulcedo vocis nō ſolum procedit ex deuotione cordis: verūetiā ex cognitione artis. Idcirco iſta ars ſiue ſcientia que talē cognitionē ſpecialiter docet ⁊ aminiſtrat a quolibet clerico ſtudioſius eſt addiſcenda Hec aūt ſcientia eſt muſica que licet in pluribus voluminibꝫ proſayce ⁊ diſpendioſe ſit tradita ⁊ deſcripta In ſubſcripto tñ libro qui flores muſice artis intitulatur pro nouellis clericis quo ad iſta que ipſis maxime ſūt neceſſaria cōpēdioſe ⁊ faciliter eſt metrificata. ¶ In hoc autem libro autor duo facit. Primo ꝑmit

tit prohemium. Scđo proſequitur ſuum intentum
Secunda ps ibi (Muſica ſubſcriptis) Jnprohemio
tria facit. Primo premittit titulum nomēqꝫ libelli. ⁊
cū hoc artem illam ſiue ſcientiam de qua tractare intē
dit. Secūdo eandem artem breuiter approbat ⁊ ꝯmē
dat vt ex illa ꝯmendatione auditores beniuolos red/
dat ⁊ attentos. Tertio diuinum auxilium ſine quo
nihil boni pfici poterit inuocat ⁊ implorat. Prima ps
in principio libri (Muſica per flores) Scđa ibi (Om/
nes per partes) Tertia ibi (Oīa qui paſcis)

MUſica per flores ſubſcriptos
preſtat odores Dulces ac mo
res aptos cōfert ⁊ honores Que bre
uibus ſcriptis tibi cōmēdatur in iſtis
Omnes per partes cunctas ſi diſce
res artes Concordem cātum tradet
tibi muſica tātum Per quem lauda/
ri deus almus vult ⁊ amari Ergo cle
riculi ſtudioſi quiqꝫ nouelli. Cantuꝫ
confuſum varijs in partibus vſum
Sunt poſtponentes: artem verā re
tinentes Per quam ſaluator cantus

cōcordis amator Digne laudari ſem
per queat ⁊ venerari. Omnia qui
paſcis omnipotēs precor aſſis Hanc
artez clare valeāqz metrificare Hic
vt clericulis poſſim pdeſſe nouellis
In iſta prima parte dicit autor: ꝙ ſcientia muſice ar-
tis per ſubſcriptos flores ⁊ per ſubſcriptū librū ſiue
tractatum diſcentibꝫ ⁊ legentibꝫ dulcem ac ſuauem
offert odorem ad modum florum ſuauiſſime redolē-
tium. qui his qui ſeipſis propius applicauerint dulce
dinem ⁊ ꝯfortationez multiformem preſtare ſolent
ſuo dulci odore. Et ob hoc iſte liber flores muſice art
eſt appellatus. Quia diſcētibꝫ non ſolum dulces pre
ſtat odores. verumetiam ſtudioſis clericis aptos cō-
fert mores ⁊ varios apud deum ⁊ homines honores.
¶ Omnes per partes) Sequitur nunc ſecūda pars
prohemij In qua autor materiaz huius operis appro
bat ⁊ ꝯmendat dicens ꝙ inter omnes ſcientias libera
les ſola muſica docet cōcordare cātum qui dulcis eſt
in aure dn̄i. A Quāuis aūt apud hebreos cantꝰ
muſicalis ⁊ inſtrumenta muſicalia diuerſa ad laudez
dei longe ante incarnationem dn̄i fuerint adinuenta
vt cythara: chorus: tympanū: organū: lira: pſalterium
cymbalum: In quibꝫ omnibꝫ propheta dauid tam in
pſalterio ꝙ̄ in. ij. libro reguz hortat ⁊ iubet nos lauda
re deū. Unde ait Laudate eū in tympano ⁊ choro: lau

date eum in coꝛdis ⁊ oꝛgano·Et iteꝝ In pſalterio de
cem coꝛdaꝝ pſallā tibi·Et iteꝝ.Laudate eum in cym-
balis bñſonantib9. B Tamen poſt incarnationeꝫ
xpi pl'es doctoꝛes ſancte eccleſie ⁊ ſpecialiter beat9 am
bꝛoſius ⁊ ſanctus gregoꝛius papa cātum muſicalem
ad laudem dei ⁊ ſanctoꝛuꝫ multifoꝛmē dictauerūt Ma
gis tñ gregoꝛius varium cantū muſicalē quo tam la
tini ꝗ̄ alemani cū ceteris linguaꝝ diuerſaꝝ natiōib9
vtunt̄ in diuino officio: in duo volumina libꝛoꝝ vicꝫ
in antiphonariū ⁊ graduale collegit: dictauit ⁊ neuma
uit ſeu notauit·Proceſſu tamē tpis quidā alemani ⁊
pꝛecipue canonici oꝛdinis ſancti bñdicti qui cātū mu
ſicalē nō ſolum ex arte verūetiā ex vſu ⁊ cōſuetudine
perfecte ⁊ coꝛdetenus didicerant ipm omiſſis clauib9
⁊ lineis(que in neumis ſeu nota muſicali requirūt̄)
ſimpliciter in libꝛis notare ceperunt·⁊ ſic decantare ⁊
deinde iunioꝛes ⁊ ſuos diſcipulos ſine arte ex frequē
ti vſu ⁊ ꝯſuetudine cantum infoꝛmare. qui cātus ſic
ꝑ ꝯſuetudinē doctus ad diuerſa ꝑuenerint loca. Vñ
iā nō muſica: ſed vſus eſt denominat9. In quo tamē
cātu deinde diſcipuli a doctoꝛib9 ⁊ doctoꝛes a diſcipu-
lis multifoꝛmiter diſcrepare ceperunt· Et qua diſcre
pantia ⁊ artis ignoꝛātia vſus dictus eſt ꝯfuſus. quo
vſu ꝯfuſo ſpꝛeto. nunc foꝛe om̄es alemani hactenus
miſerabiliter ⁊ mirabiliter per cantum vſus ſeducti
ad veram artem muſice reuertuntur·Tempoꝛib9 eñ
nr̄is ſuꝑ om̄es homines variis artib9 intendentes cā
toꝛes vſum addiſcentes magis fatui iudicāt̄ q2 in oī
arte pl'a ſunt que nr̄o ſenſu cognoſcimus ꝗ̄ ea que a
mgr̄is diſcimus.ꝑlecto eñ donato ⁊ pſalterio omniū

aliarum orationum· vocabula de facili ex conſimilib⁹ ſillabis cognoſcunt· Et ruſtici facto vno ſulco agri ſubito ſcientiam agriculture agnoſcunt. Item vinitores: ſciētia vnius vitis (quō terre inſeri ⁊ poſtmodū p̄ iuncū palo: ſeu bacculo alligari ⁊ putari debeat) cognita: ſubito illā artem ex cōſimilib⁹ didicerunt· ⁊ ſic de oib⁹ alijs ſcientijs. ¶ Stulti aūt cātores vſuales ⁊ ipſoꝝ diſcipuli. Etiam ſi per centū ānos quottidie cantarent vnā tamē hiſtoriam vel vnum officium p̄ ſe cantare nequeunt. tempus multum (in quo poſſent in plurib⁹ artib⁹ proficere) inutiliter expendētes. Unde etiam per cantum ſuum ex varia diſcrepātia frequenter deum ⁊ ſanctos ſuos nō laudare. Sꝫ ſe inuicem in choris ⁊ in eccleſijs confundere ſolent· ⁊ vituperare· ⁊ per hoc deū ad iracūdiā prouocare Uanitate ergo vſus poſtpoſita cuncti cantores qui hactenus vſum didicerant ⁊ cātauerant per ꝯſilium autoris huius operis ad veram artem cātandi reuertāẜ que ars eſt muſica· In qua ex ſimilib⁹ ſil'a faciliter ⁊ concorditer cognoſcuntur vt cantus ipſoꝝ concors fiat ⁊ accep⁹ deo. ¶ Oīa qui paſcis ⁊c. In iſta p̄te ⁊ vltimate autor implorat diuinū auxiliū pro ope ſuo vtiliter ꝯplendo ⁊ hec pars ſatis lucide in textu declaraẜ

Muſica ſubſcriptis fiat tibi cognita dictis In cordis ciſta ſi tu bene fixeris iſta Hinc bis binas que ſeruāt ordine partes Per pri·

mā partem diſcas ſoluere per artem Fūgit mēſuras monocordis altera puras Tertia datqꝫ modos perfecte noſcere cunctos In quorum forte noſcere cunctos In quorum formis cātus cōtexitur omnis Quartaqꝫ cūctorū dat formas noſſe tonorum Ut valeas clare pſalmos ex arte tonare.

Premiſſo prohemio autor proſequit̄ ſuum intentuꝫ Et diuiditur hec ꝑs in duas ꝯ In pria diuidit opus iſtud in quatuor ꝑtes ſiue in quatuor capitula annectens cuiuſlibet capituli materiā de qua tractat Scdo ſubiungit illa ꝑ ordinē. Scda ibi (Pollicis in capite) In prima ꝑte dicit autor Si iā ſcripta dicta que in quattuor capitula diſtinguntur ſubtiliter ⁊ ꝑfecte. tenaci ꝯmendamus memorie. muſica fiet tibi nota. ¶ Tractat aūt primū capitulū de trib9 alphabetis que ſiniſtre manui applicant̄ cū vocib9 muſicalib9 que in ſoluatura requirunt̄ ¶ Scdm tractat de monocordo ⁊ varia eius mēſura ¶ Tertiū tractat de nouē modis antiquis ⁊ de quibuſdā modernis quibus oīs cātus ꝯtexit̄ ¶ Quartū vo tractat de octo tonis quib9 omnis cantus ſpecialiter in fine dijudicatur.

Circa hāc ꝑtē nota quid ſit muſica Et vnde dicat̄

Et quis ſit eius effectus Et qui primū fuerūt ipſius muſice inuentores Et q̃t ſunt ſpecies eius E

¶ Muſica ſic diffinit̃ Eſt liberalis ſciētia perite cātan di copiā adminiſtrās Uel ſic Muſica eſt recte cātan/ di ſcientia. Que (teſte boetio) inter ſeptē artes libera les obtinet principatū ex eo ꝙ oms alie artes in ſuis vocabulis vocū intentionē ⁊ remiſſionē. i. tēpus lōgū ⁊ breue requirūt. circa que muſica ſpecialiter verſatur ¶ Dicit̃ aūt muſica a muſis que ſm fabulas aſſerūt̃ fuiſſe filie iouis ⁊ memorie. Niſi eñ ab hoie memoria teneat̃ ſoni pereūt: qꝛ ſcribi nō pñt Uel dꝛ muſica a mois qḋ eſt aqua ⁊ icos ſcientia quaſi ſcientia aque. Ars eñ muſica dꝛ iuxta fluentium aquarꝝ varios ſonos fuiſſe adinuēta. Uel qꝛ dulcius ⁊ ſonorius in/ ſtrumenta muſicalia iuxta aquas: vbi impetuoſitas nō ipediuerit ſonare cernūt̃ Nec mirꝫ ſunt eñ vicinia elementa: aer ⁊ aqua que maxime ↄcurrūt in hoīe vo/ ciferante ¶ Effectus aūt muſice eſt vt faciat nobis deū placitū quē (iuxta dictū ꝓphete) laudare debem⁹ ꝑ dulces muſice cāt⁹ ⁊ inſtrumēta muſicalia diuſa Laus aūt dei ē honor dei. quicūqꝫ aūt honorauerit dm̄ honora bit̃ ab eo Sic ipē ait in euā⁹. Quicūqꝫ honorificaue rit me honorificabit eū pr̄ me⁹ qui i celis eſt Et ſic pꝫ euidēter ꝙ muſica placat nobis deū Uerūetiā hortat̃ ⁊ iducit nos ad q̃ſlibet labores facili⁹ tolerādas Sin gulorꝫ eñ opū fatigationē: vocis ⁊ ſonorꝫ modulatio ⁊ dulcedo ↄſolat̃ ymo etiaꝫ demones fugat. Uñ legit̃ ꝑmo. regū. xvi. ca. ꝙ qñcūqꝫ ſpūs malign⁹ arripuit ⁊ torq̃bat ſaul regē. tollebat dauid citharā: ⁊ ꝑcuciebat manu ſua: ⁊ renocillabat̃ ſaul: ⁊ meli⁹ hēbat recedebat eñ ab eo ſpūs mal⁹ neq̃ēs dulcedinē cithare audire.

Prohemium.

¶ Primus autē inuentor muſice artis fuit Tubal ante tempus moſaice legis. ⁊ ante diluuium. Unde legit genesis. iiij. ꝙ lamech (qui fuit de ſtirpe chaim) ⁊ ſeptimus poſt adā: Duos habuit filios nomē vni Abel: qui fuit pater habitantium in tentorijs atq; paſtorijs Et nomē fratris eius Tubal qui fuit pater canētiū in tithara et organo: que ſunt inſtrumenta muſicalia. Iſte tubal inuentor muſice artis cognoſcens ꝙ adam primus homo (a quo ipſe Tubal erat octauꝰ in geneloya) predixerat mundum periturū et deleturū per aquā et ignem. Ne muſica periret: ſcripſit ipſam in duas columnas: quarū vna fuit latericia. Altera marmorea. vt ſi marmorea per ignē periret latericia ꝑmaneret. Uel ſi ꝑ aquā latericia ꝑiret marmorea ꝑmaneret. ¶ Pro maximo em̄ thezauro habebat illā ſcientiā: que etiā poſt diluuiū (quo oēs hoīes preter noe ⁊ tres filios ſuos cū ſuis vxoribꝰ deleti ꝑ iram dei fuerant) in tabula marmorea poſt egreſſionē noe de archa fuerat denuo adinuenta. Unn̄ de hoc ſcribit egregius doctor ⁊ metrificator dominus ⁊ magiſter Petrus in libro qui intitulat aurora. Duodecim vſus

Iſte tubal cantu gaudens pater extitit horum.
Qui citharis pſallunt organiciſq; modis
Muſica dulce canens fuit ars inuenta per illum
Ut paſtoralis gaudeat inde labor
Et quia nouit adam primum dixiſſe parentem
Iudicium duplex ſeculis ignis aque
In geminis artem ſcripſit poſuitq; columnis
Extitit hec laterum: marmoris illa fuit
Ut non hec per aquam pereat: non illa per ignem

Capitulum primum.

Si ſit deficiens vna: ſit vna manens
Ut nobis ioſephi declarant ſcripta columnam
Marmoream tellus ſiria ſeruat adhuc.
Et q2 ſcribit in pncipio eccl'iaſtice hyſtorie. Dis ſapiē
tia a dño deo eſt ꝛ cū illo fuit ſp ꝛ eſt ante euū Ipſe de
us qui p ſpm ſanctū primo cordi tubal (de quo ſup di-
ctū eſt) ſcientiā muſice artis infudit qui etiā diuidit
ſingulis prout vult (vt ait apl'us) Deinde eandē ſci
entiā cordib9 etiam alioꝝ infudit. vñ ſcribitur ꝙ pita
goras phūs primus apud grecos muſice artis reper
tor fuit. Tranſlator aūt eiuſdē artis in latinū boeti9:
genere ꝛ ſcientia clariſſim9 ꝛ eiuſdē artis ſm nūeroꝝ
proportionē inueſtigator profundiſſim9: Guido vero
monachus extitit. vocū indagator diligentiſſimus ꝛ
ꝯmendator traditorq3 certiſſimus. ¶ Diuiditur aūt
muſica in tres ſpecies Alia eñi vocat armonica. Alia
rigmica Alia metrica. Armonica eſt que diſcernit in-
ter ſonos videlicet grauē ꝛ accutū ꝛ eſt idē armonica
ꝛ diſcretio modulationis. Rigmica eſt que requirit
inquiſitionem dictionū vtrū bene vel male coħereāt
dictiones. Metrica eſt que menſurā diuerſoꝝ metro
rū oñdit probabili ratione. De prima aūt ſpecie (que
primitus p pitagorā iuxta varios ſonos malleorū fa
bricantiū ex varia intentione ꝛ remiſſione cordarum
fuit cōſiderata duab9 alijs obmiſſis) tractatur in hoc
opuſculo Sūt ꝛ alie varie diuiſiones muſice que hic
cā breuitatꝭ ſunt obmiſſe. Capi. I. de trib9 alphabetꝭ.

Ullicis in capite ſcribi vult ga
maut apte Quod grecam for

mam per ſcripturā capit iſtā ut.
Mox alphabeta cōnectis in ordine
trina. Vocibus adiūctis: quas dat
tibi muſica cunctis Pro ſigno vocis
iſtic vocē vocitabis Hec alphabeta
ſiniſtra manus ſociabit Per quorū
voces cūctos cantus variabit. Pri-
ma duo finit g: ternū curſitat ad d.
Gamaut ac are bmi pollex ſoci-
are Vult: in radice p9 cfaut ī di
cis eē Sz fert dſolre digit9 lōgiſſim9
inde Fert elami medius: capit ffaut
auricularis In cuius gremio gſolre
ut eſſe memento Inde ſuo more col
lo gerit hic alamire Et caput ornari
cupit eius per bfabmi Pilleus o me
dice tibi ſit cſolfaut apte Sz dlaſolre
digitus fert lōgior inde Index hinc

Litera t elami qđ vertice portat Ffaut in digito redit ⁊ gſolreut ipſo Hinc alamire gerit medius: medicus bfa//bmi Et ccſolfa repetit. medius ddla ſol Singula preſcripta man⁹ hic mõſtrat tibi picta ⁊c:

Premiſſa huius libri diuiſione in capitula Nũc au/tor pſequit̃ iſta p ordinẽ Et põt hec ps diuidi in q̃tu/or ptes ſm nũez q̃tuor capitulo⁊. Scđa ps ibi (Mẽtio ſed facta) Tertia ibi (Jñ modos) Quarta ibi (P⁹ predicta) Prima diuidit̃ in tres ptes principales Jn prima eñi pte tractat autor de his que ſunt principia in muſica quo ad ſoluaturã ſicut ſunt tria alphabeta que p claues ⁊ voces p lineas quoq₃ ⁊ ſpacia ſiniſtre manui aſſociãt. Jn ſecũda pte ſubiungit ſoluaturã p vocũ mutationẽ quo ad omnẽ cãtu₃. Jn tertia parte cantũ in diuerſas diſtinguit ſpecies quedã incidentia ꝯnectendo. Prima ps in principio ibi vic₃ (Pollicis in capite) Scđa ibi (Voces mutare) Tertia pars ibi (Diſcas hinc variũ) Adhuc prima ps diuidit̃ in duas ptes Jn prima parte permittit primã vocẽ qua vtũt̃ muſici cũ quadã claue greca Jn ſcđa parte ſubiungit reliquas voces muſicales iunctas clauib⁹ latinis Se cũda ps ibi (Vox alpha.) Jn pria dicit· q͏ Γ.g.grecũ cũ hac voce ut. pmo mãui ſiniſtre i capite pollic̃ .i. in ſũma iũcẽa d₃ collocari qđ ẽt cu₃ greca forma vic₃ iſta

Capitulum primum.

Γut debet ſcribi vbi depingit̃ manus quanuis ꝓpter metrũ ſub alia forma ſcribat̃ in textu. Preponit̃ autẽ hec vox vt, cũ greco g. vt a. que eſt lr̃a prima latina altrinſecus tonum infra ſe. vt hac voce re ſibi aſſcripta habeat. ⁊ Γ grecũ ad latinuꝫ g dyapaſon introducat. vt lucidius infra patebit in ſcdo capitulo Et p̃terea ꝙ Γ grecũ preponit̃ ⁊ latine lr̃e ſubſequũt̃. dat̃ intelligi ꝙ muſica pro maiori parte primum a grecis fuit adinuenta. a latinis vero ꝯſumata ¶ Vox alphabeta ⁊c̃. In hac ꝑte autor ſubiungit claues latinas cũ muſicalibꝫ vocibꝫ ſibi iunctis. Et diuidit̃ hec pars in duas. In prima parte declarat tria alphabeta. que ſunt claues in muſica quo ad vocum ſuaꝝ aſſociationem. In ſecunda parte declarat illa quo ad vocum ſuaruꝫ proprietatem. Secũda pars ibi (Hec alphabeta ⁊c̃) Adhuc prima pars diuiditur in tres partes. In prima parte declarat autor predicta tria alphabeta quo ad ſuum principium ⁊ finem. In ſecunda ꝑte in manus ſiniſtre iũcturis ꝑ ordinem locat illa. In tertia ꝑte voces dictis alphabetis iunctas anunciat. Et q̃tiens in manu locentur aſſignat. ⁊ cum hoc ꝓprietatem iuncturarum ſiniſtre manus quo ad lineas ⁊ ſpacia ⁊ quo ad numeꝝ linearum ⁊ ſpaciorum dilucidat. Secũda ꝑs ibi (Γut ac are Bmi) Tertia ꝑs ibi (His viſis voces) Hec tertia ꝑs poſſet diuidi ĩ plr̃es ꝑtes ſc̃m hoc ꝙ plr̃a declarãt̃ in illa. Hec eſt ſnĩa in gñali. Ad cognitionẽ text⁹ nota ꝙ vbicũqꝫ ponit̃ in hͦ libro hec dictõ vox nõ pro vera voce ſꝫ pro ſigno vocis ponit̃. Nõ eñi vt re mi fa ſol la ſunt vere voces: ſꝫ ſigna vocũ Reliq̃ oĩa ſufficienter patent vſqꝫ ad illũ locũ His viſis ⁊c̃.


Ela
d laſolre
eelami
cſol faut
ffaut
ddlaſol
ccſolfa
b fa ♮ mi
alami re
ggſolreut
aalami re
bb fa ♮ mi
gſolreut
Γ ut
Are
B mi
Cfaut
Dſolre
Elami
ffaut
Sex vocum arſis ⁊ theſis
c f g
In natura b mollis q; b dura
a d e
Diſce manū tm̄ ſi vis bn̄ diſcere cantū
Abſq; mãu fruſtra diſces p plima luſtra

Capitulum pꝛimum.

His viſis voces quas dat tibi mu
ſica noſcas Juncturas vocum
poſt hoc ex oꝛdine poſcas. Ut re mi
fa ſol la voces muſica cantat Oꝛdine
ſiniſtra ſepteno quas manus optat.
Ut per pꝛeſcripta poteriſ cognoſcere
dicta. Poſt hec cognoſce: quid linea:
quid ſpacium ve. Impar iunctura ſit
queuis linea dicta. Uult numeroqꝫ
pari ſpacium iunctura notari Linea
bis quina nonies ſpacio ſociatꝰ. Quã
do tota manus per iũcturas pagatꝰ:

In iſta parte autoꝛ voces dictis alphabetis iunctas
annumerat. ⁊ quotiens in manu locentꝰ aſſignat ⁊ cũ
hoc ꝓpꝛietatẽ iũcturaꝝ ſiniſtre manus quo ad lineas
⁊ ſpacia. ⁊ quo ad numeꝝ lineaꝝ ⁊ ſpacioꝝ dilucidat.
Et dicit ſi ea que pꝛiꝰs dicta ſuut ⁊ in textu conſcrip
ta diligenter ⁊ ſubtiliter conſiderata cognoſcere poſ
ſumus. qꝛ muſica tm̃ ſex vocibus cantat videlꝫ has vt
re mi fa ſol la. Iſtas em̃ reperimus ſup omnibus cla
uibus ꝑ oꝛdinẽ ſiniſtre manui ſocũiatis ictas ab eo

loco Γ ut vic; vſq; ad illū locū dd laſol ⁊ nō plꝰs. Ee dē aūt voces ſiue ſigna vocū ſeptieſ replicātur in māu ⁊ ex hoc ſeptē vſurpāt ſibi diſpoſitōes. quaꝝ pꝛīa inci⸗pit in Γ ut ⁊ finit in C capitali. ⁊ hꝫ ſuū fa in C capi⸗tali. Scđa diſpoſitio incipit in C capitali ⁊ finiꝶ in a minuta. ⁊ hꝫ ſuū fa in F cap. Tertia diſpō incipit in F capi. ⁊ finiꝶ in d minuta. hꝫ ſuū fa in bmolli. Quarta diſpō incipit in G cap. ⁊ hꝫ finē in e minuta. hꝫq; ſuū fa in c miuta. Quinta incipit in c minuta ⁊ finiꝶ in aa geminata et hꝫ ſuū fa in f miuta. Sexta diſpō incipit in f minuta ⁊ finiꝶ in dd gemiata. ⁊ hꝫ ſuū fa in bb ro tunda ſeu b molli. Septīa incipit in g minuta ⁊ finiꝶ in dd geminata ⁊ hꝫ ſuū fa in cc geminata. Cui diſpōi deeſt vna vox ſc; la. qꝛ in vltimo cantu b durali eade; vox nō eſt neceſſaria. Licet quidā addāt Ela exteriꝰ in manu poſt dd laſol. Que aūt lr̃a vocetur capitalis vel minuta vel duplicata poſtea plenius patebit. Poterit etiā in textu ſeu in mānu ꝑ figuras lr̃aꝝ triū alphabe torum ſufficiēter apparere (Poſt hec cognoſce) Hic oñt quid ſit linea. ⁊ quid voceꝶ ſpaciū. et quot ſmt li⸗nee in manu. et quot ſpacia. que patēt lucide in textu

Hinc alphata poteriſ quoq; co gnoſcere trina. Que ſunt pꝛe⸗ ſcripta diſcēdo ſequētia dicta Silla ba ſit pꝛīa clauis reſerat qꝛ cātū Sūt voceſ relique qꝛ curuuntur reſonare

Capitulum primum.

Groſſas dat primũ claues:modicaſ=
qz ſecundũ Quatuor ac claues ternũ
ſeruat geminatas.

Primi ſcito graues alphabeti
fore voces Ex quibus extre=
mas dic quatuor aſſociatas Eſſe gra
ues:quia voce graui reſonare vidẽ
tur Dic quia finales cãtum finire iu
bentur Vox grauiũ prima ſit ſillaba
gamaut yma Alterius voces cũctas
fore dicis accutas Dat ternum ſuper
accutas cũctas tibi voces. Clauibus
in grauibus ſz ſi quit currere cãtus
Nõ affinales dz percurrere claues.

Jn iſta parte declarat autor tria alphabeta preſcripta
quo ad claues ſuas ⁊ quo ad vocum ſibi iunctaꝝ ꝓpri
etates Et ſm hoc iſta ꝑs poteſt diuidi in duas. Jn pri
ma ꝑte autor dꝛãm clauium aſſignat Jn ſecũda ꝑte
autor ſubiungit dꝛãm vocum ſuaꝝ Secunda ꝑs ibi
(Primi ſcito graues) Ad pleniorem cognitionẽ tam

eorum que dicta ſunt q̄ȝ etiam eorum que ſunt dicē-
da. A Sciendum eſt ꝙ antiqui muſici primitus
ſeptem tantum cordis ſeu vocibꝫ in monocordo ⁊ in
ſua muſica vtebantur quas primis ſepteȝ lr̄is alpha
beti figurauerunt Deinde (vt dicit magiſter Guido)
aſſumpſerūt quatuordecim voces ſiue notas Quaꝝ
diſpoſitio talis fuit In muſica ⁊ in monocordo circa
principium ſeptem notas alphabeti poſuerūt hoc mō
capitalibus lr̄is ſignatas A B C D E F G Poſt
quas eaſdem repetebant lr̄as ſed minori forma quas
ſeptem minutas lr̄as appellamus hoc modo ſcilicet
a b c d e f g que lr̄e cum pre omnibus ſunt eadem
grauitate tamē ⁊ accumine differentes ſicut ſe habet
vox virilis ad puerilem: ⁊ ſic demum tantum quatu-
ordecim notas habuerunt per ſeptenarium inſtitu-
tas. Unde dicit mgr̄ Johānes muſice artis egregi-
us doctor Sicut omne tempus per ſeptē currit di
es Dum videlicet ſeptem dies tranſeunt ⁊ iteꝝ repe
tuntur Sic muſica per ſeptem tantummō varieta-
tes notaꝝ graditur. Unde notandum ꝙ eadem lr̄e re
petuntur. Sed non omnino eadeȝ quia ſunt in figu
ra diſpares ⁊ in ſitu: vt infra dicetur. Et ſic viſum eſt
mgr̄o Guidoni antiq̄s tm̄ quatuordecim notas ha-
buiſſe Γut enī grecum non dū appoſitum fuit necȝ
b q̄d molle vel rotundū dicimus. ymmo ātiqui vnaȝ
cordam addētes primis ſeptem alphabeti lr̄is in ſua
muſica ⁊ monocordo tantum octo notas habuerunt
In quibus poterant ſuum perficere cantum B
Moderni autem circa hanc artem ſubtilius inueſti-
gantes erant. videbant namq̄ȝ antiquorum notas ad

melodiam non poſſe ſufficere ſed ſepe cantum ꝓpter paucitatē notaꝝ deficere ⁊ cantus vſitatos habebant quoꝝ curſum in deſcenſione ꝯplere nō poterant: Ut patet in antiphona O rex glorie Ideo gama grecum .i. Γut. primo loco poſuerūt alioquin cātus iſte ⁊ plures alij non haberent curſum quo debite deſcenderēt Preterea b rotūdū qḋ ſepe ad cantū ꝑficiendum videbant neceſſariū addiderunt ⁊ inter a minutū ⁊ ſic ſequens quadratū b locauere. Talem differentiā inter b ⁊ b aſſignantes ut aliud diceret̄ bmolle vel rotundum. Aliud bduꝝ vel quadratum ⁊ ſic in muſica ⁊ monocordo ſedecim notas diſpoſuerunt. Deinde (vt ſcribit Guido prefatus ne in muſica ull᷒ haberetur defectus) vltimas quatuor claues ſeu lr̄as cū ſuis vocib᷒ addidit: ſed diuerſis figuris quas quidā ſupfluas dicebant Ipſe vero maluit notas habundare quā deficere quibus etiam b rotundū interpoſuit vt ſi opus foret: haberet̄ in vltis ſicut in medijs. Ultio vero moderniores tamen ante tempus ſancti gregorij monocordis bmolle bmi inter A capitale ⁊ C capitale addiderunt. vt infra plenius patebit: ⁊ ſic in muſica nunc vtimur viginti duabus clauib᷒ quaꝝ viginti una ſufficienter patent ⁊ ponunt̄ in verſibus ſcripꝫ (Gamaut ⁊c.) Ultima vero apte repitur in monocordo. vt infra patebit. ¶ His cognitis ſcire debem᷒ ꝙ lr̄e q̄ pro clauib᷒ in muſica ſunt aſſumpte tres ſibi vſurpant ordines primus ordo dicitur capitaliū lr̄aꝝ qui incipit in Γut ⁊ finit̄ in a minuta. Secūdus minutarum qui incipit in a minuta ſiue in alamire ⁊ fi

nitur in aa geminata excluſiue. Tertius ordo geminatarum qui incipit in aa geminata ⁊ finitur in dd geminata incluſiue. Primus autem modus differt a ſecūdo duobus modis in figura ſcȝ ⁊ in ſitu loci. In figura quidem: quia littere primi ordinis ſunt capitales. Littere vero ſecūdi ordinis ſunt minute. In ſitu loci differunt quia littera primi ordinis que eſt in linea in ſecundo ordine eſt in ſpacio ⁊ econuerſo: verbi gratia A capitalis littera eſt in ſpacio a vero minuta eſt in linea B capitalis in linea b minuta in ſpacio ⁊ ſic de alijs per ordinem. Secundus ordo differt a tertio duobus modis in figura quia ſimplices habet litteras tertius vero geminatas. In ſitu loci quia littere ſecundi ordinis qui eſt in linea eadem in tertio ordine eſt in ſpacio ⁊ ecōuerſo: verbi gratia a minuta eſt in linea aa geminata eſt in ſpacio. b minuta in ſpacio bb vero geminata in linea ⁊ ſic de reliquis. Tertius ordo conuenit cum primo in ſitu loci diſcrepat autē in figura. D His omnibus diligenter conſideratis poteris cognoſcere ꝙ omnis vox ſeu clauis que in manu ſituatur in numero impari cenſetur ſtare in linea Que vero in numero pari iunctruaꝝ ponitur cenſetur ſtare in ſpacio. ¶ (Sillaba ſit prima) Vult autor ſic dicere ꝙ prime ſillabe trium alphabetorum que in verſibus precedentibus ponunt claues vocantur ideo quia reſerant cantum videlicet vtruȝ ſit bdurus. naturalis vel bmollis. Unde ſicut clauis que aperit ſeram: voluit hinc inde ⁊ reuoluit vectem vel repagulum. antequam quicquam reſeret.

Capitulum primum.

Sic etiam omnis cantus voluitur ⁊ reuoluitur per predictas claues anteq̄ ſciatur: vel diſcatur Relique vero ſillabe clauibus iūcte dicuntur voces.i. ſigna vocum q̄ resonare videntur (Primi ſcito graues ⁊c.) quia inter voces trium alphabetoꝝ muſice artis. alie dicunt̄ graues, alie accute. alie ſupaccute. Idcirco autor hic ſubinfert vocū diſtintionem Dicens ꝙ voces primi alphabeti dicunt̄ graues Ideo q̄ grauiter ⁊ remiſſe ſonant Inter quas tn̄ voces prime quatuor illud ſpecialiter retinent nomē Relique vero quatuor videlicet dſolre elami ffaut ⁊ gſolreut. non ſolum dicuntur graues ſed etiam finales q̄ fere omnis cantꝰ finit̄ in ipſis Voces aūt ſcd̄i alphabeti qd̄ ſcribit̄ per munitas lrās dicuntur accute q̄ accutius ſonant q̄ priores Voces vero tertij alphabeti dicunt̄ ſupaccute. Quidā tamē vocāt voces ſcd̄i alphabeti affinales. Item quidā vocant primas tres voces eiuſdē ſcd̄i alphabeti accutas Reliquas vo ſupaccutas Et voces tertij alphabeti vocāt etiam excellentes ⁋ (Clauib9 in grauib9 ⁊ c.) Hic ānectit autor q̄ddā notabile Dicens ꝙ oīs cantus qui poterit apte ⁊ ꝯpetent̄ neumari ſeu notari: ⁊ inſup cantari in grauib9 clauib9 ſeu vocib9 In affinalib9 clauibus ſiue etiam in accutis ſeu excellentibus ſiue ſuperaccutis nō debebat cantari ſeu notari. Sicut enim in loyca pro quadam maxima habetur ꝙ omne totum eſt maius ſua parte Et quicquid predicat̄ de genere predicat̄ etiam de ſpecie Sic etiam in muſica precedens notabile: habet̄ pro q̄dā rlā gn̄ali eo ꝙ affinales ſeu etiā accute ſiue ſupaccute claues ſeu voces, tm̄ adinuēte ſunt ꝓpter tales cātus qui in grauib9 apte nō poterāt decantari.

Voces mõſtrare diſcas hinc ⁊ variare Per ſoluaturã: que multã fert tibi curã. Quãdo mutabis vocẽ pro voce locabis Sicqȝ dabit voces ſẽper mutatio plures Si mutare cupis normas has mente tenebis Nunquam mutabis niſi ſit mutare neceſſe Si varias cupias tibi normas artis adeſſe Vocẽ ſi clauis habet vnã non variabis Gamaut ac are bmiqȝ nequis variare Cuius ſunt gemine poteris bis eã variare Sed non mutatur bfabmi nec variatur Eius ⁊ octaua: ne ſit mutatio praua Naȝ fa mi clare nunquã poteris variare Clauibus in quinis ſic voces non variabis Vel dic ſeptenis ſi mauis: nam bfabmi Binas per duo

Capitulum primum.

bb claues annectis vtriqꝫ.

¶ Sequitᷣ ſecūda ps principalis hꝰ capituli In q̄ autoꝛ declarat vocū tribꝫ alphabetis pꝛeſcriptis iūcta rū mutationē Et diuiditᷣ hec ps in duas In pꝛia par te autoꝛ oñdit quid ſit mutatio In ſcđa pte varias re gulas de mutatiōe vocū ſubinfert Scđa ps ibi (Si mutare cupis) In pꝛima pte dicit autoꝛ ꝙ mutatio que requiritur in ſoluatura ſic diffinitᷣ Mutatio eſt vnius vocis pꝛo altera vicaria pꝛeſtatio(¶ Si muta re cupis ꝛc.) Hic ſubiūgit autoꝛ tres regulas de muta tiōe Et pōt hec ps in plꝛes partes diuidi ſm qđ autoꝛ ponit plꝛes regulas de mutatione Prima rl'a talis eſt ꝙ nūqꝫ dꝫ fieri mutatio niſi in eo loco vbi neceſſitas aſcendēdi vel deſcendēdi ad hoc ↄpellit Et hoc ideo ne fiat p plura qđ pōt fieri p pautioꝛa qđ etiam in omni arte vicioſum eſt. ¶ Hic nota qđ quotienſcūqꝫ muta tur aliquā vox totiens talis vox in omni loco mutati onis dꝫ relinqui vt eadē vox ibidem inueniatᷣ poſt re uerſionē que ibidē fuit derelicta Itē ſi aliquis ſm eū dem modū mutari nō pōt de vna voce in aliam ſine mutationibꝫ ſaltus fiat vt ſi ↄtingat nos ſaltum face re ab elami in bfabmi ⁊ ecōuerſo Et ſic de quibuſdaꝫ clauibꝫ aliis vt infra plenius patebit ¶ (Voces ſi clauis ꝛc.) Hic ſubiūgit autoꝛ regulas mutationuꝫ ſpeciales Et pꝛimo de clauibꝫ que habent vnam vocē Secundo de his que habent duas voces Tertio de his que habent tres voces Quarto ſubinfert quan dam regulā generalem: ptes patebunt infra p oꝛdinē De clauibus vnam vocē habentibꝫ bꝛeuis eſt regula

videlicet iſta q̄ nullā hn̄t mutationē. In his em̄ cla uibꝫ nō eſt altera vox ergo nec mutatio ¶ (Cuius ſūt gemine) Dicit autor q̄ illa clauis que duas habet vo ces: duas etiā habet mutationes Et vt has mutatio nes plenius cognoſcas ſcire debes q̄ hic eſt ordo in voci bus vt re mi fa ſol la. In clauibꝫ ergo habentibꝫ du/ as voces p̄ aſcenſum mutat̄ vox poſterior in priorē. p̄ deſcenſum vero vox prior in poſteriorē. Ab iſta regla excipit̄ ccſolfa ⁊ ddlaſol In quibꝫ ambe mutationes fiunt deorſum tm̄ Nota etiā q̄ licet bfabmi ⁊ ſua octaua videlicet bbfabmi duas habeāt voces nullam tn̄ habent mutationē In ipſis em̄ ſp̄ fa cātat̄ p̄ cantū bmollem ⁊ mi p̄ cantū bdurꝫ Et in eiſdem cātibꝫ ſem per ante vel poſt fiūt mutationes ſique neceſſarie ſūt Fa em̄ parꝫ eleuabit̄ ⁊ mi parꝫ deprimit̄ que debitā ad ſeinficem impediunt mutationē. Itez in bfabmi nō fit mutatio: q2 habet duas claues quarꝫ vtraqꝫ ſcꝫ bfa ⁊ bmi vnā tm̄ hꝫ vocem Mutatio aūt ad minus ſp̄ requirit duas voces. Ex his colligit̄ q̄ in ſeptem cla/ uibꝫ ſcꝫ Γut are bmi ⁊ in vtroqꝫ bfabmi cū duas ha beant claues nō fiunt mutationes In octo vo claui bus duas voces habentibꝫ in ſingulis earuꝫ due fiūt mutationes que octo claues ſunt Cfaut dſolre elami ⁊ ſua octaua ffaut ⁊ ſua octoua ccſolfa ⁊ ddlaſol Et ſic breuiter habes quindecim claues expeditas

C Clauis triplata vicibus fit ſex variata Ex his vt variū vale

as cognoſcere cantum Clauibus in cũctis quarũ voces variabis Uiciſſim ſurſum mutas voceſqȝ deorſum Exceptiſ vt re:mi re: fa ſol: quoqȝ la ſol Ut re cũ mi re gſolreut ac alamire Uiciſſim ſurſum mutãt raroqȝ deorſum Infra mutato fa ſol: ſol la ſociato Clauibus in cunctis quibꝰ has voces ſociabis

Hic ſubiungit autor regulã de clauibꝫ tres voces habẽtibꝫ dicẽs ꝙ quelibȝ ipſarꝫ ſex hȝ mutatiões Prima aũt iſtarꝫ clauium eſt gſolreut qȏ hȝ tres voces ſcȝ ſol re ⁊ ut Et ſex mutationes Primo ſol mutatur in ut aſcendendo de cantu naturali in bdurꝫ ⁊ ut in ſol deſcẽdendo econuerſo Secũdo mȏ ſol mutaẛ in re aſcendendo de cantu naturali in bmollem ⁊ ecõuerſo re in ſol deſcendendo de bmolli in naturalẽ Tertio modo re mutatur in ut aſcẽdendo de cãtu bmolli in bdurꝫ ⁊ ut in re ecõuerſo que mutatio ſimiliter fit aſcendẽdo ⁊ raro vel nunqꝫ deſcendendo Alamire ſilr habet tres voces ſcȝ la mi ⁊ re ⁊ ſex mutationes Primo mȏ mutaẛ la in re aſcẽdendo de cantu naturali in bdurꝫ ⁊ re in la ecõuerſo deſcẽdẽdo Scȏo mȏ mutaẛ la in mi

aſcendendo de cantu naturali in bmollem ⁊ mi in la ecõuerſo deſcẽdendo Tertio mutat̃ mi in re de cantu bmolli in bdurũ ⁊ re in mi ecõuerſo ⁊ hee ambe mutationes fiunt aſcendendo Cſolfaut etiã hꝫ tres voces ſcꝫ ſol fa ⁊ ut: ⁊ ſex mutationes Primo mõ ſol mutat̃ in ut aſcendendo de cantu bmolli in bdurũ ⁊ ecõuerſo ut in ſol deſcendẽdo Scdõ mõ ſol mutat̃ in fa de cantu bmolli in bdurũ ⁊ fa in ſol ecõuerſo ⁊ hee ãbe mutationes fiũt deſcendẽdo Tertio mõ mutat̃ fa in ut aſcẽdendo de cãtu bduro in naturalẽ ⁊ vt in fa ecõuerſo deſcẽdendo D olaſolre ſi'li mõ tres hꝫ voces ſcꝫ la ſol ⁊ re ⁊ ſex mutationes Primo mõ mutat̃ la in re aſcendendo de cãtu bmolli in naturalẽ ⁊ re in la econuerſo deſcendendo Scdõ mõ mutat̃ la in ſol de cantu bmolli in bdurum ⁊ econuerſo ſol in la de bduro in bmollẽ ⁊ hee ãbe mutationes fiũt tm̃ deſcẽdẽdo Tertio mõ mutat̃ ſol in re aſcendendo de cantu bduro in naturalẽ ⁊ re in ſol ecõuerſo deſcendendo de naturali in bdurũ Gſolreut in linea ⁊ aalamire in ſpacio eaſdeꝫ habent mutationes quas inferius eorũ octaue Sicut etiã elami in linea ⁊ ffaut in ſpacio ↄcordãt cũ ſuis octauis ¶ ccſolfa duas habet voces ſcilicet ſol ⁊ fa ⁊ duas mutatiões: ſol mutatur in fa de cãtu bmolli in bdurũ ⁊ fa in ſol ecõuerſo que ãbe mutatões fiũt tm̃ deſcendendo ¶ ddlaſol ſil'r duas hꝫ voces ſcꝫ la ⁊ ſol: ⁊ duas mutatiões. la mutat̃ i ſol ð cãtu bmolli in bdurum ⁊ ſol in la econuerſo ⁊ hee ambe mutationes fiunt deſcendendo tantum.

Diſcas hinc variũ per claues

noſcere cãtũ Nã clauis ſepe tibi dat
cantum variare In trinas ſpeci-
es cantum diſtinguere debes B du-
rus primus naturaliſqʒ ſecundus
Tertius hinc cantus bmollis erit vo
citatus B durum cantum g clauis
dat tibi tantum C naturalis cãtus fi
at tibi clauis Cãtꝰ bmollis f ſemper
ſit tibi clauis B mollis claui cãtus
dat fa b fa b mi In qua b durꝰ mi ſem
per dat tibi cãtus B dat quadratum
b durũ b quoqʒ rotũduʒ B molleʒ cã
tũ debet tibi pſallere tãtũ B duruʒ
triplo reliquos cãtꝰ geminabo Do-
tria g duo c bis f his cãtibus apte B
mollē dulce b duruʒ ſuccine dure Ut
naturalē bmollē ſuccine talem.
Sequitur tertia ps principalis huius capituli in q

autor tractat de varijs ſpeciebus cãtus. Et diuiditur hec ps in quatuor ptes In prima pte oñdit autor q cãtus variat p varias claues ⁊ cũ hoc cãtum diſtingu it in tres ſpecies In ſecũda pte declarat illas ſpecies p ordinẽ In tertia pte eaſdẽ ſpecies ſubdiuidit quã dã drãm ſubiungendo In quarta pte ãnectit quedã incidẽtia p que rñdet tacitis queſtionibꝫ Secũda ps ibi (bdur cãtũ) Tertia ps ibi (bdur triplo) Quarta ps ibi (Doctores cãtum) Circa primã ptẽ nota q an tiquiſſimi muſici qui tm̃ ſex vocibꝫ ſeu cordis vel ſal tẽ octo vocibꝫ ĩ monocordo ⁊ in muſica ſua vtebant nullis mutationibꝫ vtebant ⁊ omnẽ cantum ſuũ na turalẽ vocabant Deinde poſt mltũ temporis ſpaciũ docentes ⁊ diſcentes muſicã ples notas ⁊ voces adin uenerunt ⁊ eaſdem p aſcenſum ⁊ deſcenſum diuerſo cãtui addiderunt Unde etiam bmolle muſice pter dulcedinẽ ⁊ molliciẽ cãtus addiderunt drãm aſſignã tes inter b ⁊ b vt vnũ diceret bmolle Aliud bdurum eo q duriorem ſonoritatem inducit Et ſic cantum in tres ſpecies diſtinxerunt plures differentias diſpen dioſe aſſignantes inter eaſdem ſpecies Quarum ſpe cierum nomina claues ⁊ diſcenſiones ſufficiẽter pa tent in textu ¶ (Ut naturalem ⁊c.) Dicit autor q cã tus bmollis concordat frequẽter cum naturali qđ ex hoc cognoſcere poteris quia plures cantus quinti to ni qui incipiũt in ffaut per cãtum bmollem ⁊ ibidem etiam finiuntur eodem modo per cantum naturaleꝫ Incipi poſſunt in cſolfaut ⁊ ibidẽ finiri vt patere po terit infra in alleluia Agno nos xpo. de beata agneta ⁊ in quampluribus alijs cantibus conſimilibus

Capitulum pꝛimum

DOctoꝛes cantũ plures addũt
ſinomenũ Qui ſic eſt dictus ſi
nomenus id eſt ſuperauctꝰ Sicut b-
mollez cãtum pꝛeſtat bfab mi Dicen
tes poſſe talem quoqꝫ tradere bmi
Muſica ſi voces mi fa ſol la ſociaſſet
Quatuoꝛ ad claues: ⁊ in his pꝛioꝛ a
re fuiſſet Voces ad claues manui ſꝫ
quas manus aptat Has inſtrumen
tis manufactis ſepe coaptat Oꝛgãa
recta: lira: qđ mõſtrant ac monocoꝛ
da Per que quit bmi cãtus bmollis
adeẽ Quod puto pꝛodeſſe fieri quo
qꝫ ſepe neceſſe Si cupimus cantum
bene pſallere gregorianum Anti-
qui libꝛi ſicut mõſtrant reperiri Vt
patet in ſole graduali conſimiliqꝫ.

De alphabetis.

Cantum quē veteres cupiunt finire dſolre Hunc quãuis iuuenes finire velint alamire Bmollis talis ſcio qđ nequit f f ore clauis Talē ſed cãtū bmi dat per b rotundū Qđ bene for mata mōſtrare queunt monocorda Nec tamē vt vocē poterūt hec iunge re primã Qđ neq; prodeſſe poterit quicquã vel obeſſe Hic cantus clare q; tamē tranſit ad are Sepius ⁊ bmi tantū cupit aſſociari Quē finire to″ nus vult per dſolre ſcđus Si velud antiqui cupis hunc cantare magiſtri Quē nunc finire iuuenes gliſcūt ala mire Artē diſcamus vſu; quãuis te neamus Dupliciter ſcriptum cantū diſcamus ⁊ iſtū Sic totãq; manū ma ge noſcimus ⁊ monocordum.

Capitulum primum.

k Hic autor ponit q̄ddā incidēs p̄ qḋ rn̄det tacite queſtioni poſſet eni̅ aliquis dicere cū cātus bmollis a gſolreut in ſpacio vſq̄ ad gſolreut in linea inuenia tur ⁊ interſeratur inter gſolreut ⁊ cſolfaut in ſecūdo alphabeto ⁊ etiā ſupius in tertio alphabeto inter gſol reut in linea ⁊ inter ccſolfa in ſpacio. vtrum ne etiā in ſimus inter gamaut ⁊ cfaut in primo alphabeto eodē mō cantus bmollis poſſit haberi ⁊ decātari Rn̄det au tor ⁊ dicit q̄ bene poſſit ⁊ debeat fieri licet eni̅ doctores muſice artis infra in manu voces aptas cātui bmol li clauibus nō attribuūt vt poſſim⁹ deſcendere a dſol re vſq̄ ad gamaut p̄ has voces la ſol fa mi re ⁊ eodē mō aſcendere p̄ ſoluaturā p̄ eaſdē ſcꝫ re mi ſol la. Si cut p̄ habundātiam vocū poſſumus facere a gſolreut vſq̄ ad cſolfaut ⁊ etiā a gſolreut in linea vſq̄ ad ccſol fa Tamen id apte pōt fieri in inſtrumētis manufact⁹ Seu artificialibus: vt in monocordo Organis Lira ⁊ ceteris inſtrumentis. Et hoc ſentit beatus gregori⁹ ⁊ omnes antiqui ſcriptores muſice qui notādo reſpō ſorium graduale (In ſole poſuit) cum conſimilibus gradualibus in are per cantum bmollem incipiebāt ⁊ in dlaſolre cum ſint ſecundi toni apte per notam fi nalem finiebāt quod nullatenus poterit fieri niſi p̄ cantum bmollem vt a Cfaut ad Bmi tonus ⁊ non ſe mitonium decantetur Quod optime fit per inſtrum̄ ta muſicalia quia cum in ſpeciebus dyapaſon eedem voces eſſe dicātur vt plenius infra patebit Ideo ne mirum ſi cantus ſinomenus id eſt vltimo adiūctus ⁊ inuentus qui vocatur alio nomine bmollis ſupra

inter g. ⁊ c locum habeat quin hoc etiam fieri poſſit in
fra in grauibus infra g grecū ⁊ C capitale Et ſic tres
cantus bmolles poſſunt eſſe ⁊ fieri: ⁊ hoc precipue in
muſicalibus inſtrumentis Et quia moderni canto
res plures cantus ſecundi toni vt graduale (Inſole
poſuit taber.) ⁊ grecis (A ſummo celo) ſm beatum
gregorium ⁊ ſm inſtrumenta muſicalia volunt decā
tare per cantum bmollem qui poteſt eſſe ⁊ fieri in gra
uibus clauibus per inſtrumenta muſicalia Ideo eoſ
dem cantus qui debent in Are incipi: ⁊ in Dſolre fini
ri incipiunt in elami ⁊ finiunt in alamire per notam
finalem Et quedam alia gradualia ſcilicet (Domine
deus virtutū Excita dn̄e. ⁊ Tollite portas ⁊c.) Q
que gradualia antiqui incipiebant in Cfaut ⁊ per no
tam finalem cum ſint ſecundi toni finiebant in Dſol
re. Moderni vero incipiūt in Gſolreut Et ſimiliter
finiunt in alamire per notam finalem Et ſic mutant
debitum finem ſecundi toni ſcilicet Dſolre ⁊ cuꝫ hoc
mutant cātum in finali ſuo Ubi fit aſcenſus de Ela
mi in linea ad ffaut in ſpacio ibi eīn cantant ſemito
nium vbi tonus debite iuxta Gregorium debet de
cantari. Et hec oīa planius patebunt infra per dupli
cem notam ſeu neumam predictorum gradualium
ad maiorem declarationem ⁊ demonſtrationem eo
rum que predicta ſunt neumatorum: ſeu notatorū
dupliciter per claues ⁊c. ¶ (Hec tamen vt vocem
poterunt hec iungere primam.) Dicit autor ꝙ can
tus bmolles: qui infra decantantur in manu per
monocorda non poſſunt habere primam vocem.

ſcilicet ut quia in monocordo apte mēſurato ſm an tiquos in gamaut ſonat re ⁊ infra gamaut non eſt ali qua vox Tamen via artis mōocordum poſſet forma ri ⁊ mēſurari In quo ſ cū hac voce ut. prima poſſet reperiri ſm modernos vt poſtea patebit ibi Infra g) grecum ⁊c.

Incipit. II. Ca. de monocordo

Entio ſed facta cū ſupra ſit mo nocordi Ipſius formā noſtro decet addere cordi Per multā partē quia nos hanc ducit ad artem Et gli ſcit noſter certiſſimus eſſe magiſter. Nec ſicut reliqui preciū petit ipſe ma giſtri Quāuis cātare doceat nos no cte dieqꝫ Omni pro nobis cupiatqꝫ carere quiete Ipſi ſi volumus: ⁊ ei ſi nos ſociamus Ergo ſuū variū ſtude amus diſcere cantū Quē donat gra tis vt fons nimie pietatis Nec per-

turbatur decies ſi percutiatur Ym-
mo quãdo plagas centũ das ſuſcipit
omnes Nõ dedignãdo ſed mage cõ-
patiendo Quod tua mens ſtulta ne
quid apte dicere multa Concinnaqꝫ
ligna bene decãtant ſine lingua Dic
rogo doctorẽ ſi vidiſſes ita mitē Di
cere non poteris: quia nullus adeſt
ita mitē Pitagoras factor cuius fuit
atqꝫ repertor Iſtũ doctorẽ tibi pre-
ſtant cõcaua ligna Cũ ſola corda ma
gadis apte ſociata Ad quas ſtet ſcri
pta per claues cedula lõga Que cla
ues veras preſtẽt ex ordine formas
Dic lignum magadam quod ſuſten-
tat tibi cordam Doctor prefatus pu
eris eſt conſociatus Filia vultqꝫ ſua

lira dici noſtra magiſtra Claues cō-
iuncte ſi ſint in ea bene cuncte Hinc
lira predicti cum filia ſit monocordi
Nos propter patrem ſibi dignū de-
mus honorez Ut doceat cantū nos
dulciter vt monocordum.

Sequitur ſecūdum capitulum huius libri In quo
autor tractat de monocordo ꝛ varia eius mēſura Et
diuidit iſtud capituluz in quinqꝫ partes principales
A In pria parte tractat autor de monocordo quo
ad ipſius diſpoſitionem ꝛ commendationem ſeu vti
litatem In ſecunda parte de monocordo quo ad ipſi-
us varias mēſuras In tertia parte tractat autor de
monocordo ſcꝫ quo ad modernorum muſicorum or-
dinationem In quarta parte quo ad ipſius exercita
tionem vt debitam vocum preſentet conſonantiam
In quinta parte quo ad cantum in ipſo ſeu etiam in
libris decantandum Secunda pars ibi(Iſtinc mēſu
ram)Tertia pars ibi(Per formationes)Quarta ps
ibi(Ligniferumqꝫ gradum)Quinta pars ibi(His vi
ſis varium)In prima parte autor vult ſic dicere Ex
quo ſupra dictum eſt de monocordo ꝙ plures voces
contineat quam iuncture ſiniſtre manus contineāt.
Idcirco nunc de ipſius forma vtilitate ꝛ menſura ple
nius eſt per tractandum B Deſcribitur autem

De monocordo.

Sic monocordum: vt ſcribitur in libro qui intitulatur dyalogus muſice artis Monocordum eſt lignum lō gum quadratum in modum capſe ⁊ intus cōcauum in modū citare ſuper quod poſita corda eius ſonitu varietates vocum facile comprehendit Et dicitur a monos qḋ eſt vnū ⁊ corda quaſi vnam habēs cordā Huius autem inſtrumenti muſici inuentor ⁊ factor fuit pitagoras magnus ⁊ egregius doctor ⁊ magiſter grecorum Et quia valde vtile eſt inſtrumentum ad cognitionē artis muſice Idcirco ad ipſum plene co gnoſcendum noſtre mētis intētio eſt dirigenda Do cet eñ multiformiter omnium vocum debitam con ſonantiā Unde etiā in predicto dyalogo dicit magi ſter diſcipulo. littera monocordi ſicut cātilena diſcur rens eſt ante oculos: pone ꝙ ſi non dum vim ipſarū litterarum plene cognoſcis ſm eoſdem litteras per cutiens cordam ab ignorante magiſtro mirifice audi es ⁊ diſces Et reſpondet diſcipulus fere inꝗ mirabi lem dediſti mihi magiſtrū: qui a me factus me doce at meqꝫ docens nihil ſapiat ipſum propter ſapientiā ⁊ obedientiā ſui maxie ꝯplector Cātabit eñ mihi qñ voluero ⁊ nūqꝫ de mei ſenſus tarditate ꝯmot⁹ verberi bus vel iniurijs me cruciabit Subiūgit deiñ autor ī lr̄a ꝙ illḋ inſtrumētū muſicū ſcꝫ monocordū plures habet pueros ſcꝫ lirā: cytarā: cymbalū: ⁊ organū ⁊ ſic ḋ alijs Eedē eñ menſure que requirūt ad monocordū apte mēſurādū Etiā requirūt ad lirā ꝗ ad duo extre ma ligna in quib⁹ currūt claues ⁊ quo ad capitellum ſiue magadam que ſuſtentat cordā retro ⁊ ſic de alijs inſtrumentis muſicalibus

Monocord…

Capitulum .II.

Ἑ Stinc mēſuram monocordi di
ſcito puram Ligniferās maga
das prope fines ponito binas. Ad
quarū primā g debes ponere grecaꝫ
Ad reliquaꝫ magadā poteris cōſcri
bere cifrā Altera nā magada pro ſi-
gno ſtat quaſi cifra Que dum nil ſig
net dat ſignificare ſequēti. Poſtqꝫ
nouem ſimiles infra magadas cape
partes Poſt hoc biſ binas: hinc tri-
nas: poſt quoqꝫ binas Omnes mē-
ſura claues dabit iſta quaterna Pri
mo cōſimilē partē diſtingue nouenā
Fit tonus ad partem primā nouāqꝫ
per artē Sic primā partē nouam da
bit A qꝫ per artē Tertia D groſſum
capit: a dat quintaqꝫ paruū Sexta-

qʒ d paruū: ſeptima dat a tibi dupluʒ
Sed cum mēſuras ſimiles facis ipſe
nouenas Nil dabit octaua: nihil al-
tera: quartaqʒ nona Partibus in re
liquis certas claues retinebis Hinc
⁊ ab A parteʒ groſſa diſtingue noue
nam B quadrū partē pꝛimā finitqʒ
per artē Terna dat E magnū b quin
taqʒ dat tibi quadrū Sexta dat e par
uū b ſeptīa fert duplicatū Quēqʒ to
nū partē poteris ſic ſcire nouenā Si
partes pꝛimas gliſcis cōiungere bi-
nas Quatuoꝛ hinc ſimiles infra
magadas cape partes Ad pꝛimam
partem diateſſeron adde per artem
Partis ſed relique finis tibi ſit dia-
pente C groſſum pꝛimā partem fert

Capitulum. II.

G q3 ſecundam Tertia pars per g di apaſon monſtrat aperte Ultima pars magadam carpit cifre ſociataz Claues conſimiles ſimiles ſeruãt ſi-bi formas. Hinc infra magadas partes ſimiles rape ternas Ad pri-mam partem ſocia diapente per ar-tem Finis vult relique partis diapa ſon habere D groſſum partẽ primã̄ finitq3 per artem Altera pars fere d paruuz gliſcit habere Tertia pars magadam iũgit cifre ſociatã Sed bmi per mi diapante nequit ſociari Ffaut ad clauem ſurſum ſibi cõſocia tam Sed per fa tantũ ſinomenũ duz cano cantum Cum diapente tonus ſemper tres det ſociatos Quis ſemi-

tonium ſolum ſit conſociatuꝫ Quod
nequit a bmi ſurſumqꝫ per f reperi-
ri Cum ſemitonia ſurſum pateant
tibi bina Nec multum tales ars cu-
rat pſallere quintas Sꝫ potes a bmi
ternas partes ſociare Et ſemitoniū
pars prima cupit propriare Ad bmi
propriam quod mōſtrabit tibi quin-
tam Quod ſemitonium variuꝫ pſal
lit tibi cantum Ac ad b quadrum iū-
git diateſſeron aptum Scriptaqꝫ
de bmi ſcribuntur bb fa bmi Poſt
infra magadas binas ſimiles cape
partes Primula pars fere diapaſō
gliſcit habere Altera pars magadaꝫ
carpit ciſtre ſociatam Dictas menſu-
ras ad quaſlibet addito claues.

Capitulum. II.

E qua menſura poſt ſe diapaſon habebit Hac ad bmolle bmi diapente tenebit Hinc breuiter formas monocordi diſcito certas Ter ton⁹ ternis: diateſſerō itq3 quaternis It diapente tripes: diapaſon fit quoq3 biſpes. p bipes cā metri

Sequitur ſecunda pars principalis In qua autor determinat de menſura monocordi. ꝛ poſſet in plures ptes diuidi ¶ Sententia huius partis talis eſt: qñ monocordum eſt concauatum ꝛ paratū tunc ꝓpe fines ipſius ponende ſunt due magade Eſt autē magada lignum quoddam modicum ſuper quod poni debet corda poſtquā monocordum eſt apte menſuratū ꝛ circa primam magadā debet poni g greca littera ſub hac forma Γ ad ſecundam vero magadā poterit poni cifra quia ſtat tm̄ pro ſigno ſiue claue dans formā alijs clauibꝰ ꝛ debite menſuram ſm artem. ſicut ꝛ cifra nihil ſignat: ſed dat ſignare numero ſequenti ordine retroclito velud magada ¶ (Poſtq̄ nouē ſimiles infra magadas ꝛc.) Hic ponit autor quatuor mēſuras monocordi in generali ſcilicet nouenariā: quaternariam: trinarium: ꝛ duplam ¶ (Primo conſimilem) Hic proſequitur predictas menſuras in ſpeciali ꝛ primo primam ſecundo ſecundam ꝛc. Uult autē

ſic dicere a prima magada ad ſecundam faciēde ſunt per circinum nouem partes equales Et ad finem prime none partꝪ debet ſcribi a que facit tonū ad g grecū Ad finem ſecunde partis nihil eſt ſcribendum Ad finem tertie none partis ſcribi dꝫ D groſſa līa que facit dia pente ad g grecum vel diateſſeron ad A magnū vel graue Quarta pars vacat Ad finem quinte partis debet ſcribi a parua līa ſeu accuta que facit diapente ad D groſſum Ad finem ſexte debet ſcribi d parua ſeu acuta que facit diateſſeron ad a acutum In fine ſeptime partis debet poni duplex ſiue ſuperaccuta que facit diapente ad d acutū vel ad a paruum diapaſon. D ❡ (Hinc ꝛ ab a ꝛc̄) Hic ſubiungit autor ſecundam nouenariam menſuram: dicens ab A groſſa vel graui littera fiant nouē partes equales ꝛ finis prime none partis offert b quadratū que facit tonū ad a Secunda pars vacat vt ſupra Tertia ps offert E groſſum Quarta nihil offert Quinta ps b paruū quadratum acutum Sexta ps offert e acutum ſeu paruū per diateſſeron Septima pars b duplex quadratum per diapente Et ſic per duplicē nouenariā diuiſionem habemus cū g greco vndecim claues Subiungit etiaꝫ autor in littera ꝙ quilibet tonus poterit inueniri per nouenariam menſuram ad ſecundā magadam Ita videlicet ꝙ ſemper prima nona ps offert tonū ad illā clauē a qua accipis nouenariā diuiſionē.
E (Quatuor hinc ſimiles ꝛc̄.) Hic proſequit̄ autor ſecūdā mēſurā dicēs Si a prima magada ad ſecūdam fiant quatuor partes equales Prima ps facit finem ꝑ diateſſeron Secunda pars facit per diapente

Capitulum. II.

Tertia pars per diapaſon verbigratia Si a g greco fiunt quatuor partes equales Prima pars offert C groſſum per diateſſeron Secunda G groſſum quod facit diapente ad c Tertia vero g paruum quod facit diapaſon Ultima vero pars pertingit ad cifram ſiue ad ſecundam magadam Hoc idem intellige de omni alia claue per quaternam diuiſionem De A groſſa non eſt neceſſe fieri quaternã diuiſinonem: quia D groſſum a acutum: et a duplex quas daret ſecunda diuiſio quaterna: prius habemus per primam nouenariam diuiſionem Item a B groſſo non eſt neceſſe fieri quaternam diuiſionem quia per ſecund dm nouenariam diuiſionem habemus E groſſum b quadratum acutum et b duplex ipſius ſcilicet diapaſon quas claues offert ſecunda quaternaria diuiſio Si autem a C faciamus quaternam diuiſionem. Prima pars offert f graue per diateſſeron Secunda pars c acutũ per diapente Tertia pars c duplex per diapaſon ¶ (Hinc infra magadas partes etc.) Proſequitur autor tertiam diuiſionem que eſt trimembris: dicens Si accipis infra magadas tres partes equales Prima pars offert diapente Secũda pars diapaſon Et hoc itellige de omni claue cuiuſquã cupis habere ¶ (Sed bmi per mi diap. etc.) Hic facit autor exceptionem ab iſta ternaria menſura Dicens quando in bmi cantamus cantum bdurum tunc ſurſum ad quintam clauem ſcilicet ffaut non offert diapente: ſed quando canimus cantum bmollem accipiendo in bmi hanc vocem fa Unde ad hoc quod terna diuiſio poſſet verificari a bmi debemus facere ternã diuiſionem et finis prime

partis offert ſemitonium inter f graue ꝛ G ꝙ ſemitonium facit diapente ad G groſſum ꝛ iſtud ſemitoniū ualde eſt neceſſarium in monocordo ꝛ in organis, qꝛ ſine ipſo non poſſet apte cantari ſequentia Congaudent angeloꝝ ꝛ plures alij cantus. Et ſicut f graue ꝑ diuiſionem quaternariam In prima parte bmolle ʒ hʒ per diateſſeron Et per ſecundam partem f acutum per diapente ꝛ in medio tertie partis bmolle per accutum Sic ſemitonium infra f graue ꝛ g per quaternariam diuiſionem Primo offert b quadratum per diateſſeron Et in ſecunda parte ſemitonium inter f ꝛ g accutum Si opus fuerit per diapente et hoc eſt ꝙ dicit autor in lr̃a ¶ (Scriptaqꝫ de bmi Poſt infra magadas) Hic proſequitur autor quartam menſuram dicens Si infra magadas vel etiaʒ a quacūqꝫ claue ad ſecūdam magadam fiat binaria diuiſio finis prime partis offert diapaſon vt ſi a greca g ſcʒ gama fiat binaria diuiſio Prima pars offert g graue ꝛ ſic ꝺ alijs clauibus ¶ (F qua menſura) Dicit autor ꝙ eandem menſura qua f graue facit diapaſon poſt ſe eadeʒ mēſura bmolle vel ſinomenium ante ſe ¶ (Hinc breuiter ꝛc̃.) Hic epilogat autor breuiter predictas quatuor menſuras Et dicit ꝙ tonus currit vbiqꝫ per diuiſionem nouenariam Diateſſoron per quaternariam Diapente ꝑ trinariam Diapaſon per binariam Hijs habitis omnes modi quibus cantus contexiꝛ pn̄t haberi Et de his plenius tractabiꝛ in Tertio capitulo. Nota biſpes poniꝛ pro bipes qꝺ non poterat poni in metro qꝛ prĩa breuis Et eſt ibi figura epētheſ Vn̄ ſincopa de medio tollit ꝙ epentheſis auget.

Capitulum .II.

PEr formatores monocordo-
rum iuniores Infra g grecum
reperitur vt f ſociatũ Dictis ſerua
tis menſuris nec variatis Ut ſine de
fectu vocum bmollis haberi Infe-
rius valeat: cantus pleneqꝫ doceri
Qui cantus manui nequit in ſolfa
ſociari Sed talem cantuꝫ monocor
dum dat tibi tantum Et tunc vocem
re ſibi gamaut applicat apte Hinc a
mi: bfa: cſol: d concinit ⁊ la Surſum
ſic ela manui fit conſociata Ternus
bdurus ꝙ la bene ſit ſoniturus Cũ-
qꝫ nouem partes recte formabo per
artes F infra grecum g claues fert
niſi quinqꝫ Premula g grecum fert
pars: C tertia groſſum

Quintaqꝫ G groſſuꝫ:c ſexta dabit ti
bi paruū Septima pars vere g par/
uū gliſcit habere Tot fert g grecū tot
poſt dabit A inde groſſuꝫ Quas pri
or et trina fert pars quint ſeptima
ſexta Et ſic quindenas per tres queo
carpere claues Hec poterit cuncta
mōſtrare proportio quadra Per va
rias claues diuiſim cōſociatas Hinc
ſemitonia ſtudeas cognoſcere plura
Que bene formato cupiūt addi mo
nocordo A bmi nonies ſimiles tu
diuide partes Ultima qđ magadaꝫ
tāgat pars fine locatā Et ſemitonia
poteris reperire quaterna Nil da/
bit octaua:nihil altera:quartaqꝫ no
na Partibus in reliquis ſed ſemito

Capitulum. II.

uia cernis Sic a bmolli qd vult pre-
cedere bmi Quatuor cõſimiles par
tes diſtinguere debes Et ſemitonia
poteris cognoſcere plura Sicq; ſo-
num clarum tibi monſtrabit mono-
cordum Ligniferumq; gradũ vox
queuis captitat aptum Qui cordam
tangat vox vt ſonitum bene tangat
Per palmamq; leuam monocordi
tangito cordam Quam iuxta maga
dam per palmam tangito dextram
Quando monocordis varium can
tum ſociabis.

G Sequit tertia ps huius capituli In qua au-
tor determinat de formatione monocordi ſm moder
nos muſicos Et vult ſic dicere vt cantus bmollis
ſiue ſinomenus plene ſiue defectu haberi poſſit mo-
derni muſici infra g grecum ponunt f cũ hac voce ut:
a qua per nouenariam menſuram inueniunt g grecũ

⁊ ab eadem f per' quaternariam diuiſionem habebūt primo diateſſeron per bmolle ⁊ ſic de alijs Semper enim predicte quatuor menſure ſtant in ſua virtute de vna claue ad aliam ¶ (Dictis ſeruatis ⁊c.) autor ſic vult dicere ſicut ſupra dictum eſt qđ Γ grecum p nouenariam diuiſionē offert quinqꝫ claues ⁊ A groſſum ſimiliter quinqꝫ Sic f infra g grecū per nouenariam diuiſionem offert quinqꝫ claues Per primaꝫ ptem g grecuꝫ. Per tertiam partem C groſſum Per quintam G groſſum. Per ſextam c paruum Et per ſeptimam g acutuꝫ Notādum ꝙ antiquiſſimi muſici in C faut ſub grecis litteris ⁊ clauibus incipiebāt monocordum octo tantum gradibus ⁊ vocibus vtētes: que voces pro cantu tunc habito ſufficiebāt De inde ſucceſſores illorum ſemitonium premiſerunt a bmi incipientes monocordum ℞ Poſt hec ptolomeus rex egipti A graue ſub idiomate ſuo premiſit. ⁊ tunc tranſlata muſica a greco in latinum. latini ſeptem primas litteras alphabeti in monocordo diſponebant poſtmodum per illorum ſucceſſores eedem littere duplicabantur. Poſtea g grecum ſcilicet gama premitebatur. in ſignum ꝙ muſica pro maiori parte fuit a grecis adinuenta Poſtremo dominus Guido trinum alphabetum per claues duplicatas ⁊ inſuper bmolle ſeu rotundum b addidit ⁊ in ſecundo ⁊ tertio alpbabeto ſcilicet in acutis ⁊ ſuperacutis vocibus Ultimo auteꝫ bmolle infra in grauibus monocordo ſuper addebatur Et deinde longo tempore per modernos muſicos hec litteraſ cum hac voce ut

prima monocordis preponatur ne vllus defectus in/
fra in cantu bmolli pmaneret ſicut etiam ſupra extra
manum ⁊ in monocordo circa finem ppe magadam
poni poterit eela ſiue e lfa cū hac voce la Ne tertius b
duralis cantus paciatur defectū vltime vocis ſcilicet
la Ulterius notandum ꝙ plura ſemitonia in lira mo
nocordis ⁊ organis ſunt neceſſaria ſicut infra q̄ſlibet
duas claues que tonum faciunt inuicem ſemitoniū
poterit poni Adinueniendum autem illam per debitā
menſuram: ſcire debes ꝙ a bmi per b quadrum debes
menſurare nouem partes equales vſq ad ſecundaȝ
magadam ⁊ finis prime partis offert certum ſemito
nium inter c ⁊ d graues Finis vero tertie partis fert
ſemitonium inter f ⁊ g graues Finis quinte partis
fert ſemitoniuȝ inter c ⁊ d: acutas Finis ſexte partis
fert ſemitoniuȝ inter f ⁊ g ſuperacutas. ¶ (Lignifeꝛꝙ
gradum) Sequit̄ quarta pars in qua autor oſtendit
qualiter debeamus nos exercere in monocordo ⁊ pa/
tet ſatis lucide in textu. Ad pleniorem preſcripta
rum menſurarum cognitionem Nota in ariſmetica
ſepelegitur dupla proportio ſeſquialtera ſeſquitertia
⁊ ſeſquioctaua Proportio autem eſt ſimilitudo qua
numeri ſe adinuiceȝ habent Dupla igit̄ proportio eſt
vbi maior numerus minorem bis in ſe continet: vt
vnitatem binarius binarium quaternarius Trinari
um ſenarius. ⁊ ſic in infinitum quia numerus eſt mł
tiplicabilis in infinitum: vt patet quarto phiſicoruȝ
Seſquialtera autem proportio eſt vbi maior nume/
rus minorem totum in ſe continet. ⁊ eius alterā par
tem. vt binarium ternarius. quaternariuȝ ſenarius

ſeptenariū nouenarius. Octonariū duodenarius. 7 ſic de alijs Sexquitertia proportio eſt vbi maior nūerus minorē totum in ſe ꝯtinet. 7 eius tertiā partem vt ternarium quaternarius Senarium octonarius nouenariū duodenarius 7 ſic de alijs Sexquioctaua proportio eſt: vbi maior nūerus minorē in ſe totū continet: 7 eius octauā partem: vt octenarium nouenarius Secūde aūt proportiones in menſura ꝯſideranť. Erit eñ dupla proportio: vbi maius ſpacium minus bis in ſe ꝯtinet Dupla igiť proportio eſt exemplar dyapaſon Oēs eñ eius ſpecies in duob᷒ paſſib᷒ fiunt. Sexquialtera vero in menſura eſt ꝓportio: vbi mai᷒ ſpacium minus in ſe ꝯtinet 7 eius alteram partē Et hec eſt exemplar diapente cuius oēs ſpecies fiunt in trib᷒ paſſib᷒ Sed ſexquitertia ꝓportio eſt vbi maius ſpacium in ſe ꝯtinet totum minus 7 eius tertiā p̄tē 7 eſt exemplar diateſſeron. cuius oēs ſpecies quatuor paſſib᷒ fiunt Sexquioctaua aūt ꝓportio eſt in mēſura cuius moior intercapedo minorē totā in ſe ꝯtinꝫ 7 eius ottauā p̄tem ſicut dictum eſt in octo 7 nouem Hec etiā forma eſt toni cuius oēs vt ita dicam ſpecies nouenario paſſu fiunt k Unde verius 7 recti᷒ epoctos diciť quā tonus hoc eñ nomē habet ꝓporcionaliter eo ꝙ ſit ſup̄ octo Tonus aūt dř a tonando .i. ſonando Ea igiť ꝓporcione qua quiſꝗ maior nūerus vel maior intercapedo minorē ſup̄at vel minor ſup̄ať a maiore Eadē cuiuſꝗ dicte vocis prior ſonus ſup̄at poſteriorem vel poſterior ſup̄at priorem in grauitate 7c.

Sequitur notabile.

Capitulum.II.

De compoſitione monocordi cõpendioſam nota doctrinam.

Per medium ligni in quo ipſe conficere volueris li-neam trahe occultã Et in principio eiuſdẽ linee ꝯmo doſe circa finẽ accipe pũctũ circa quem ſigna f ꝛ ibi oꝫ poni prima magada Poſt hoc frange circinum vt ab eodem puncto in ea linea ſm longitudinem ligni po teris noueꝫ habere diuiſiones quas ſigna per pũcta ꝛ in primo puncto pone Γut. In ſecundo nihil In tertio Cfaut In quarto nihil In quĩto gſolreut In ſexto cſolfaut Et in ſeptimo gſolreut acutum In oc tauo nihil In vltimo vero pone cifram que habet lo cum ſecunde magade Poſt hoc a gamaut vſqꝫ ad ſe-cundã magadã nouẽ fac ꝑtes ꝑ nouẽ puncta ſignãdo eas Et in primo puncto pone Are In tertio dſolre In quinto alamire In ſexto dſolre In ſeptimo ala-mire. Deinde ab are ꝯſilr fac nouẽ ꝑtes vſqꝫ ad ſecũ-dam magadã In primo puncto pone bmi In tertio Elami In quinto bmi in bfabmi In ſexto elami acu tum Et in ſeptimo bmi in bbfabmi Deinde incipe a prima magada videlicet ab f infra gamaut ꝛ vſqꝫ ad ſecundã magadã Quatuor fac ꝑtes In prima pone bfa infra bmi graue In ſecũda pone ffaut In tertia fffaut acutum Deinde incipe a bfa infra bmi graue ꝛ ab eo fac ꝯſilr quatuor diuiſiones vſqꝫ ad ſecundam magadam Et in prima pone b ſemitoniũ inter dſol-re ꝛ elami In ſecũda pone bfa in bfabmi In tertia po ne bbfa in bbfabmi Deinde a bmi graue incipiendo

vſq3 ſecundam magadam nouem fac partes In pri-
ma pone b ſemitonium inter cfaut ⁊ dſolre In tertia
b ſemitoniū inter ffaut ⁊ gſolreut In quinta pone b
ſemitonium inter cſolfaut ⁊ dlaſolre In ſexta b ſemi
tonium inter ffaut ⁊ gſolreut acuta Et in ſeptima ſi
placet b ſemitonium inter ccſolfa ⁊ ddlaſol Deinde a
ſemitonio inter dſolre ⁊ elami incipiendo fac quatu
or partes ad ſecūdam magadam In prima ſignabis
b ſemitonium inter gſolreut ⁊ alamire In ſecunda
b ſemitonium inter dſolre ⁊ elami In tertia fac b ſe
mitoniū quod erit inter ddlaſol ⁊ eela ⁊ hoc ſi placet
⁊ tertiam diuide in duas partes ibi in medio habebis
b ſemitonium inter gſolreut ⁊ aalamire Poſtea inci
pe a cſolfaut ⁊ fac duas partes vſq3 ad ſecundam ma-
gadam ⁊ in medio pone ccſolfa Similiter fac a dſol-
re ⁊ in medio pone ddlaſol Sic etiam ab elami acuto
duas fac partes ⁊ in medio pone eela extra manum
Et ſic complebitur monocordum.

Sequitur forma monocordi in arcu papiri ſignata.

Capitulum.II.

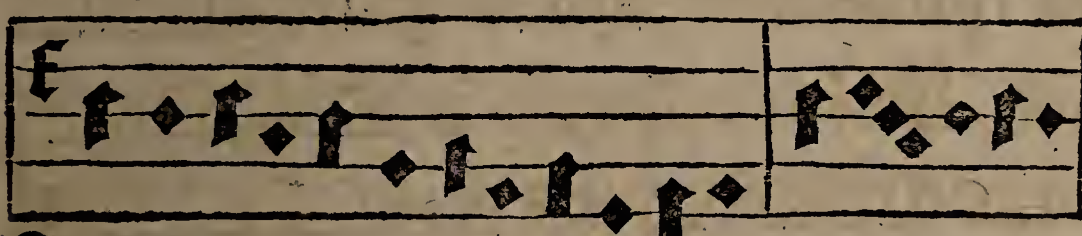
HIs viſis varium pꝛoperatō diſcere cantum Sed pꝛimo faciles cantus addiſcere debes Ut bone ſunt doctoꝛ o rex ſubiūgito lectoꝛ Inclita regina pꝛece tua virgo Katherina Ad verum ſina duc nos vbi nulla ruina Agno nos criſto iūgas pia queſumus agnes Poſt alleluia cane: ſpōſa dei ſpecioſa Hinc ſanctꝰ iunge chriſti de virgine matre Verſibus adiūctis fons dulcoꝛis mel amoris Agnus ſubiūgas miſerereqꝫ ter ſuperaddas Diſcas inſole poſt dupliciter graduale Tollite cognoſce mox dupliciter graduale.

Sequitur quinta ps huius ſecundi capituli pꝛincipalis que non indiget multa verboꝝ doctrina ⁊ diuiſione Sed magis denominatione ⁊ operatiōe In iſta enī parte autoꝛ cantus varios Pꝛimo deſcendentibꝰ

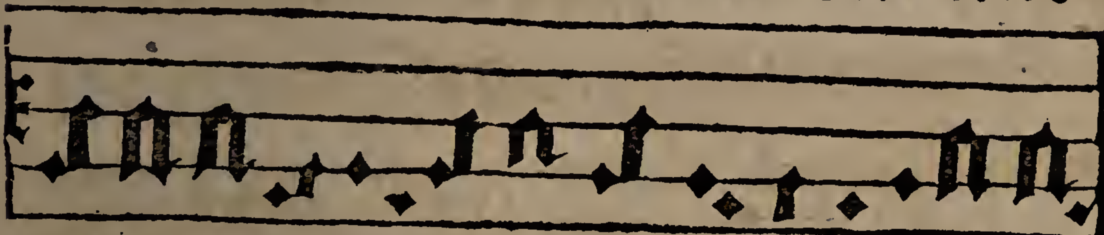
muſicaȝ magis vtiles prius annumerat Deinde an/
numeratos cū nota ſubiungit: vt ſunt bone doctor ⁊
ſic de alijs Hec cantio ad exercitationem incipientiuȝ
ſolmiſare . poterit incipi in omni claue in qua hec vox
la inuenit videlȝ: in vtroq elami: in vtroq alamire ī
dlaſolre ⁊ in ddlaſol Tn̄ magis ꝓprie ymmo ꝓprijſſime
incipit in alamire ⁊ finit in dſolre cum ſit primi toni



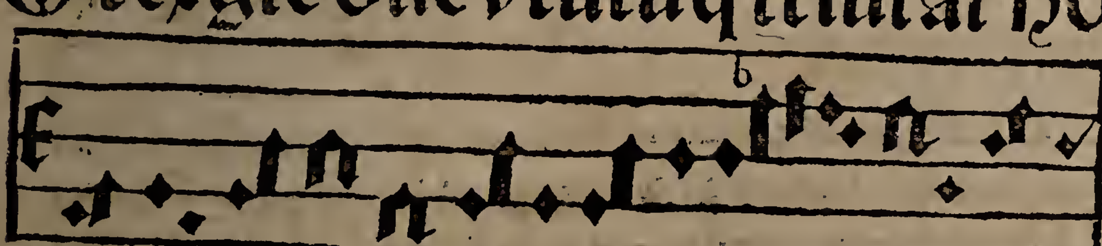
Bōe doctor date nob lm̄am



Bo. do. da. no. lm̄am Euouae

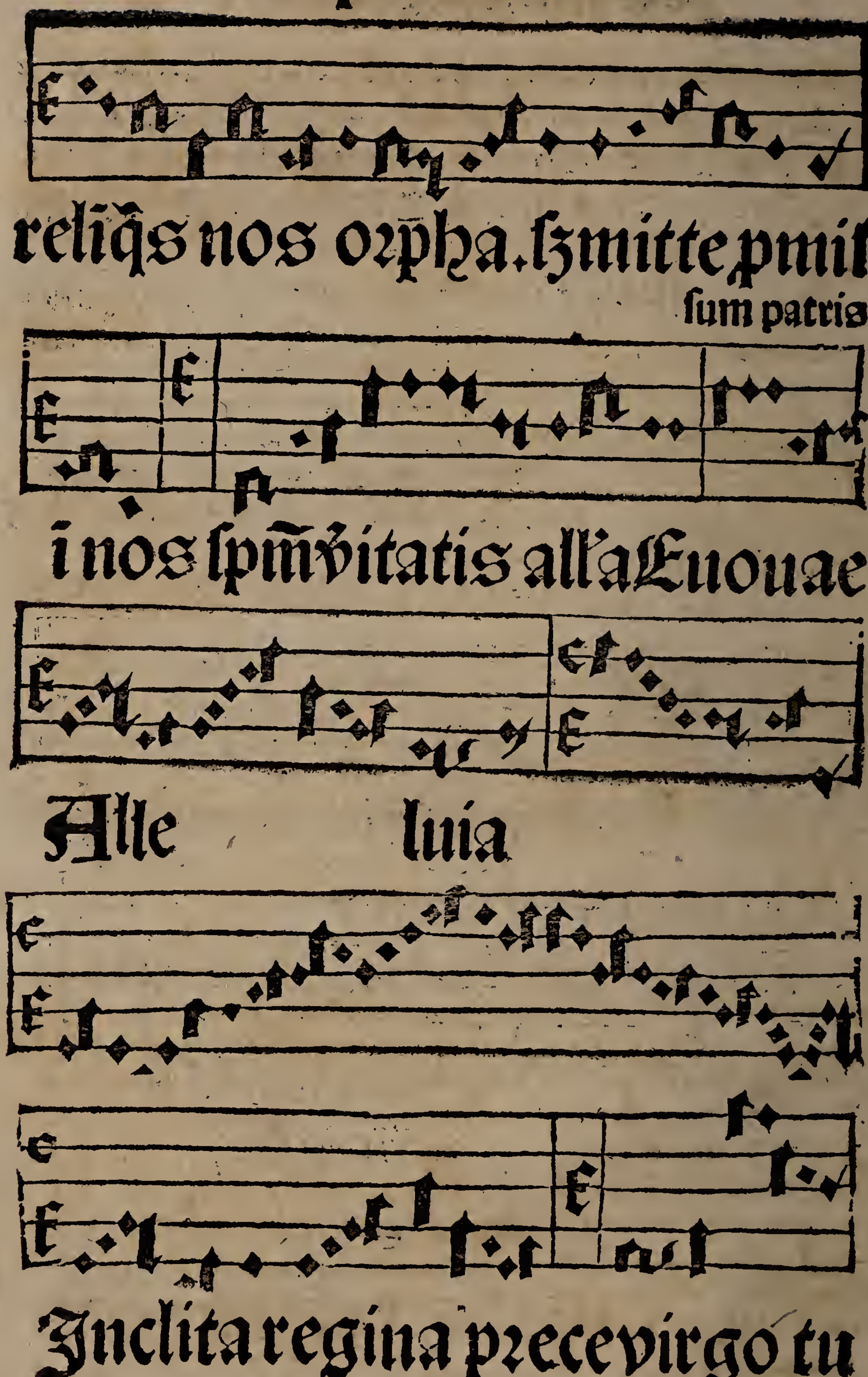


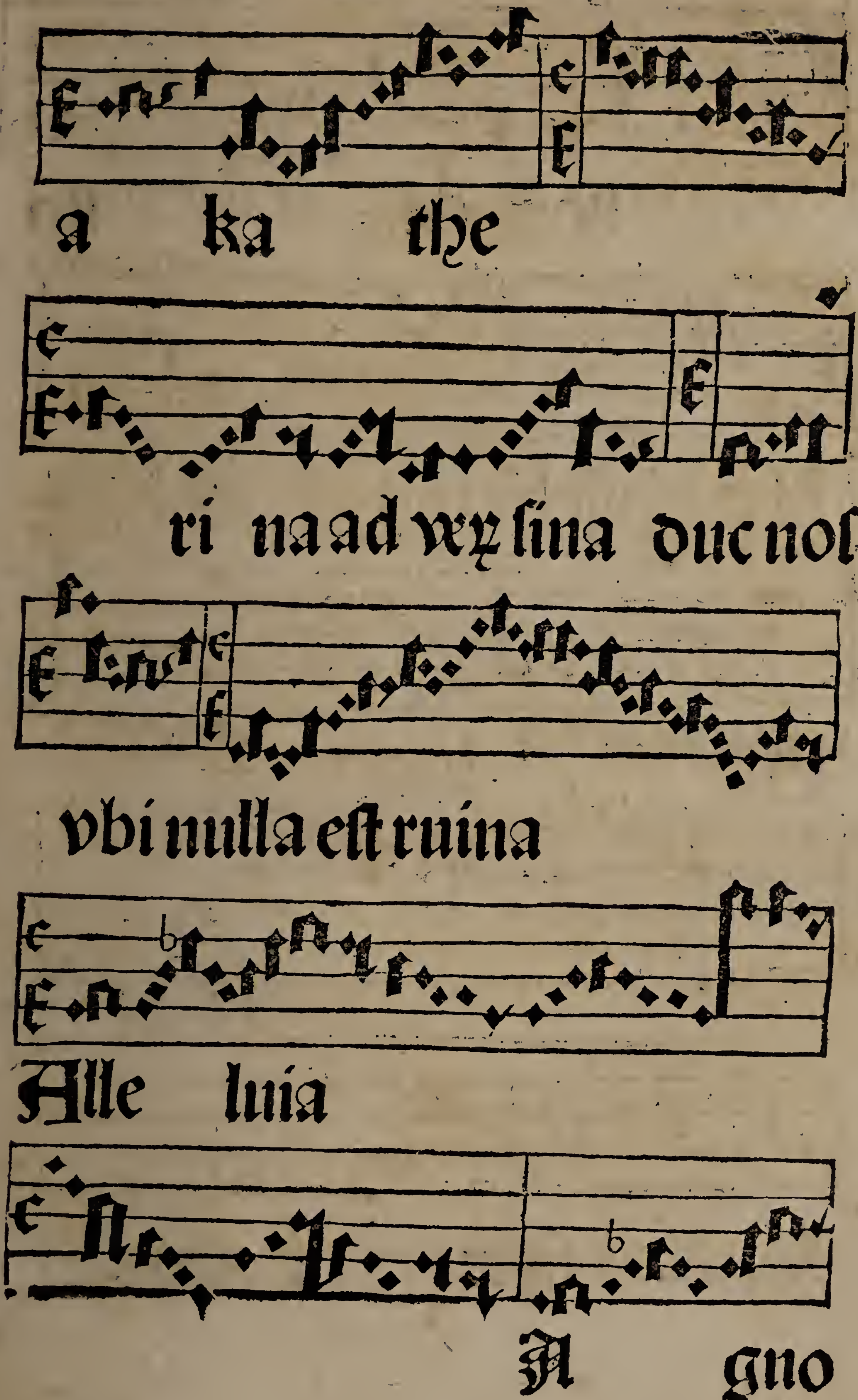
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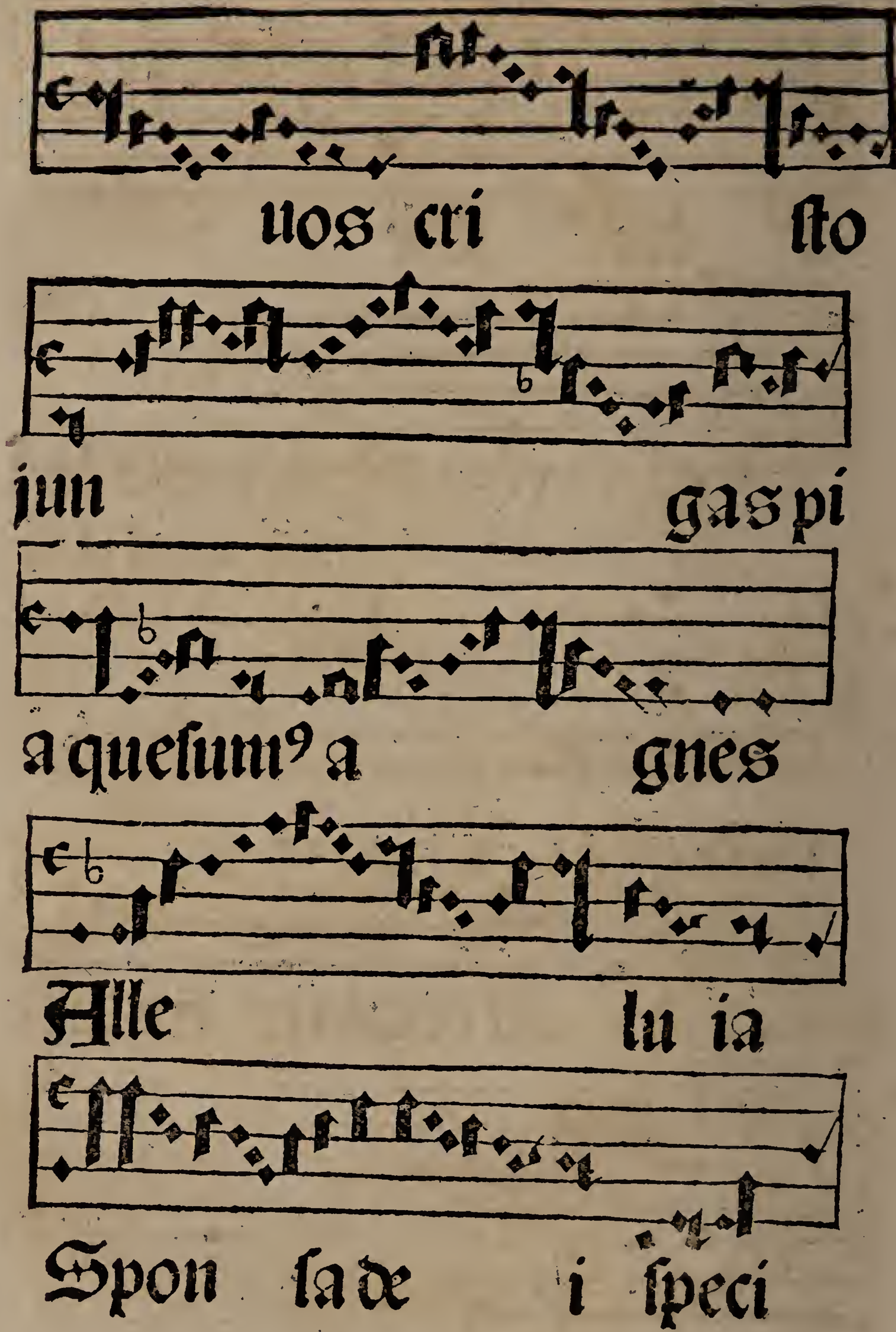
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Capitulum. II.

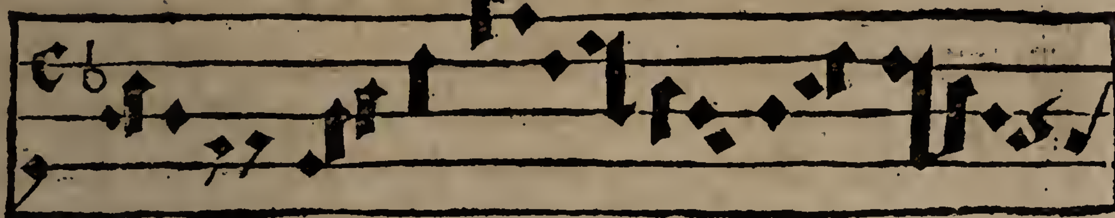



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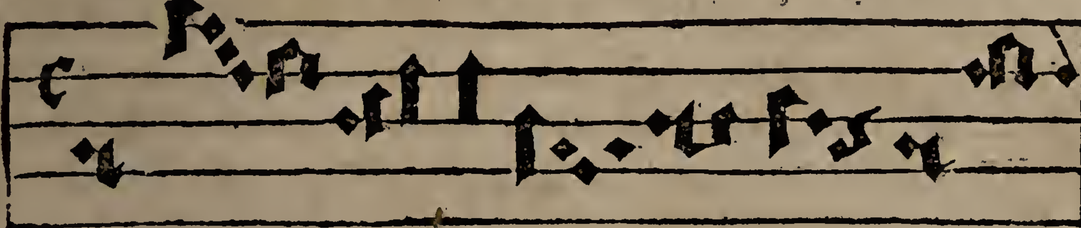
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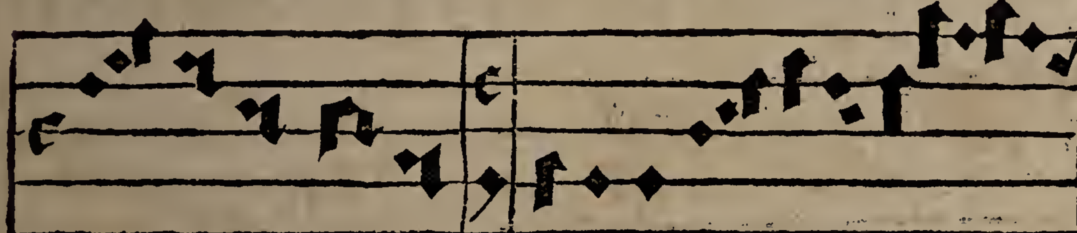
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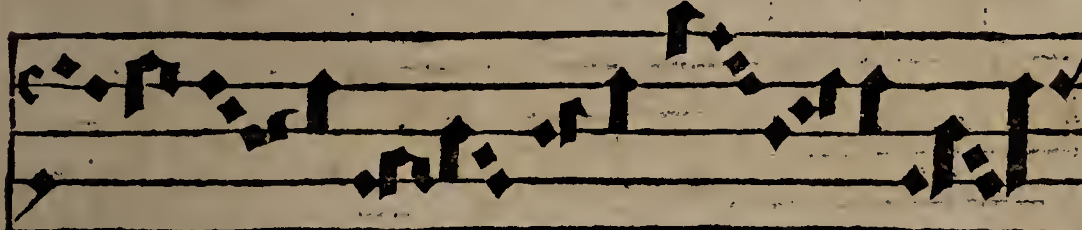
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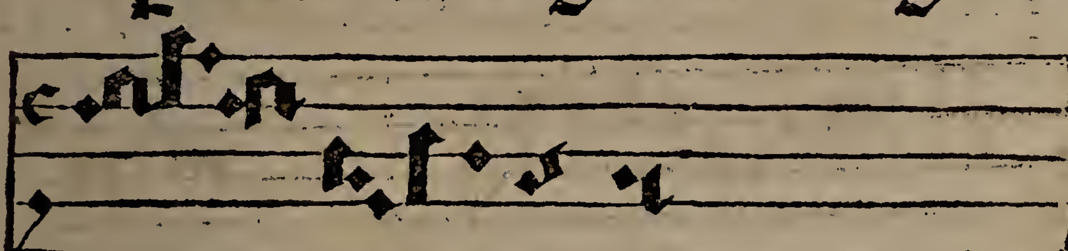
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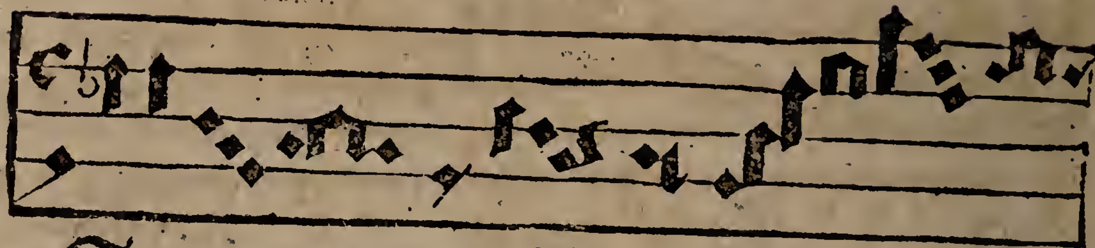


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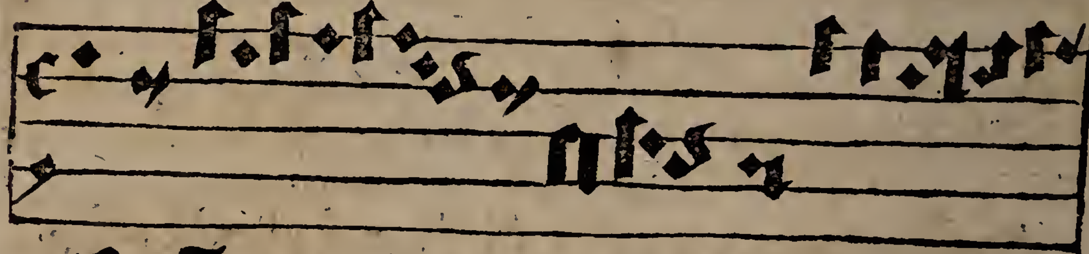


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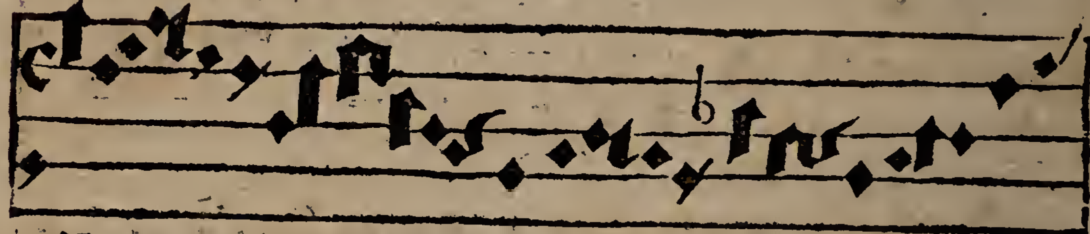
Capitulum. II.



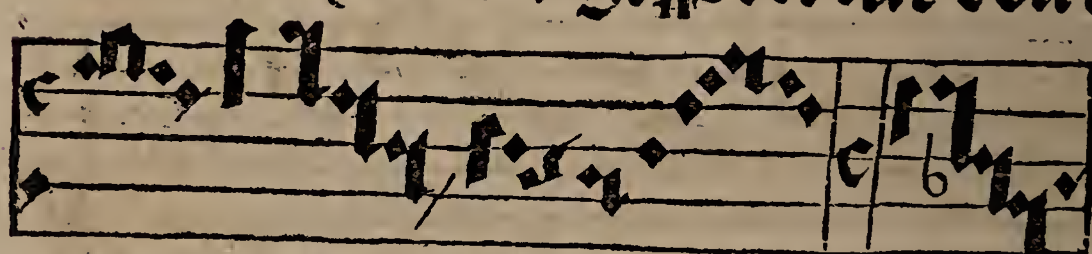
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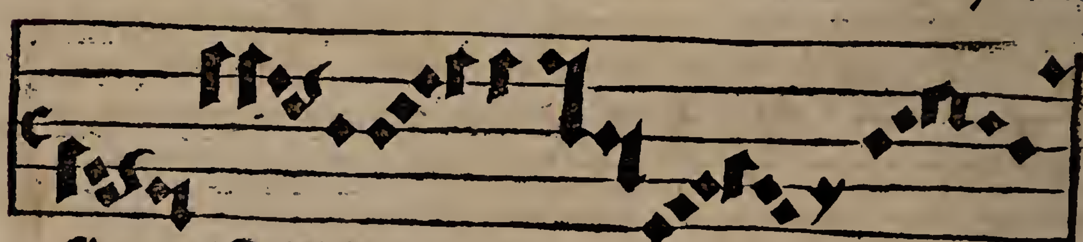
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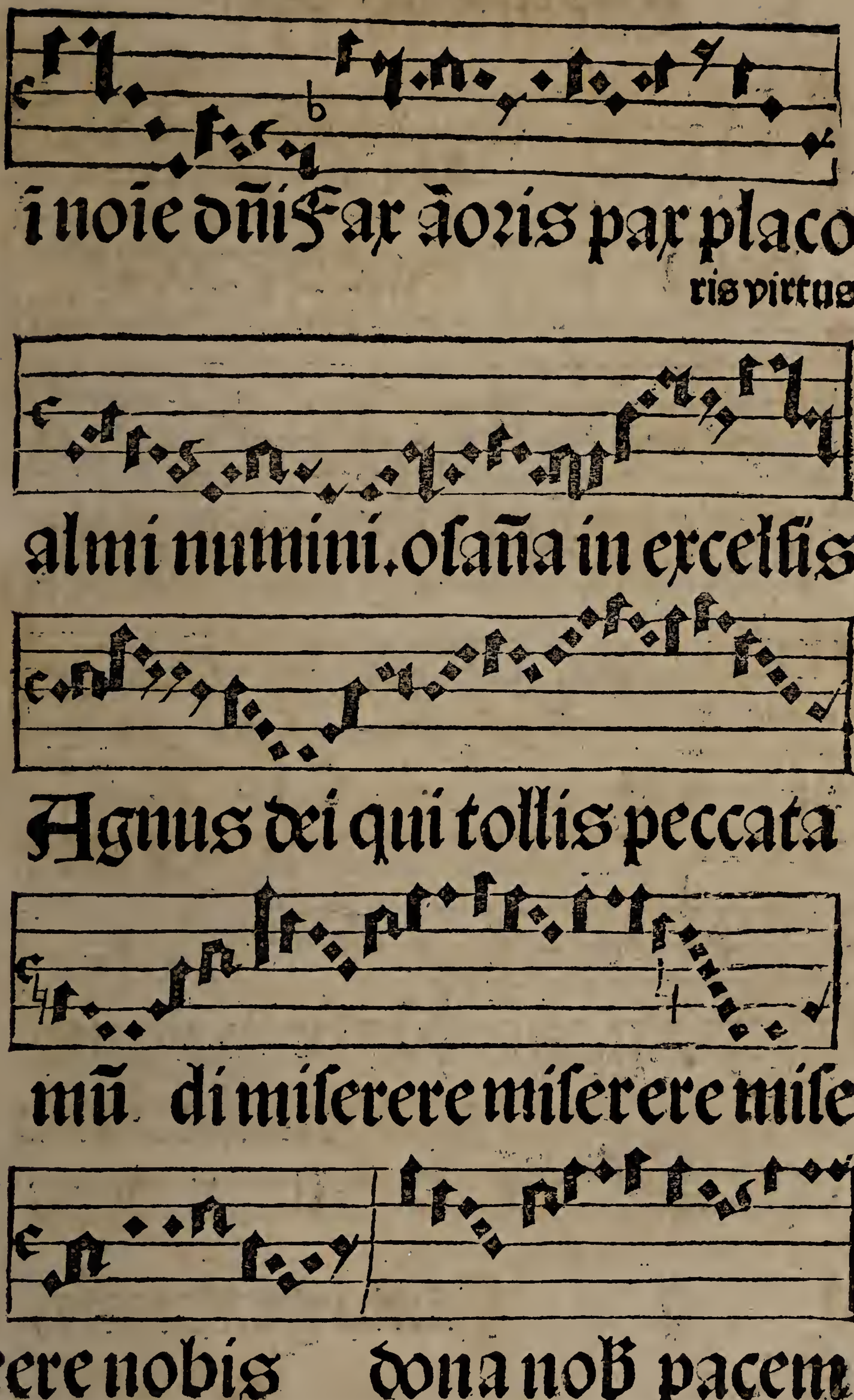
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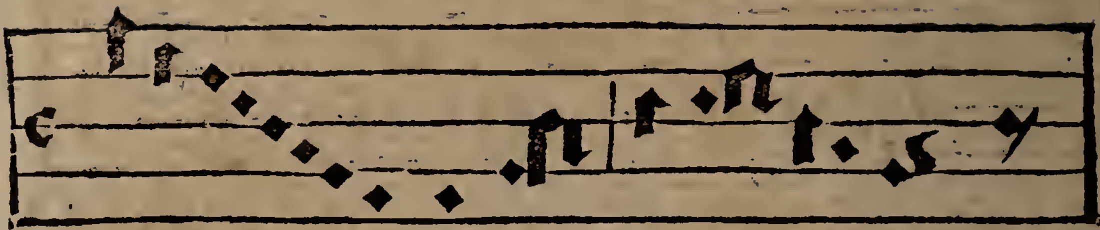
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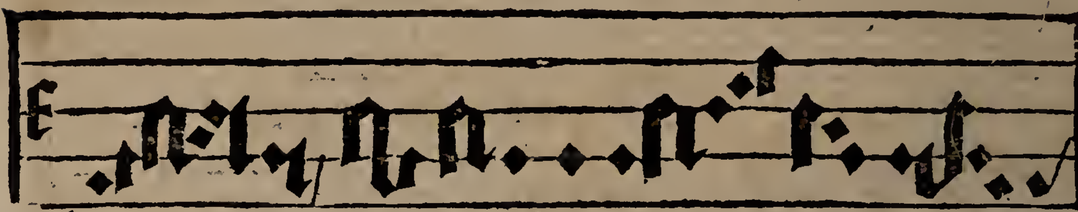
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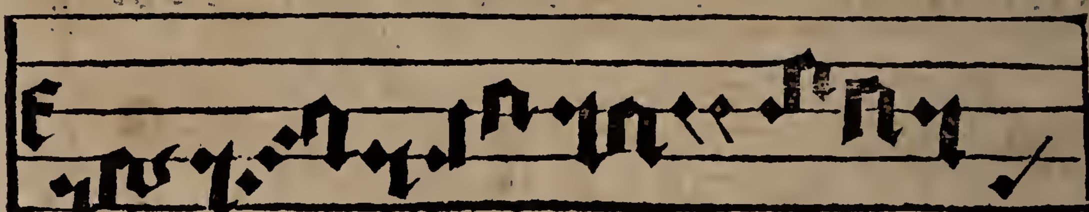
Capitulum .II.



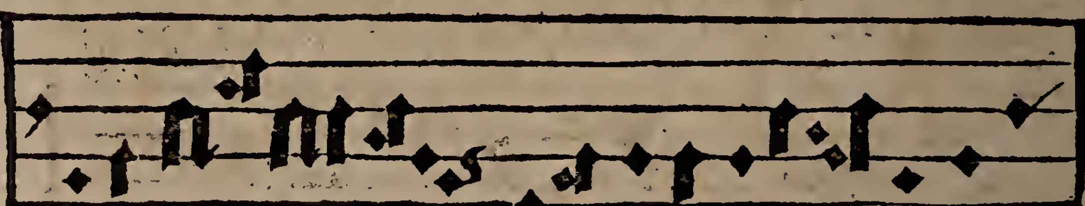
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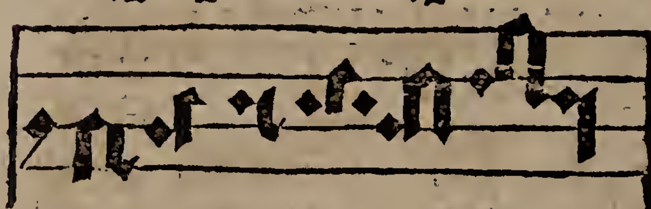
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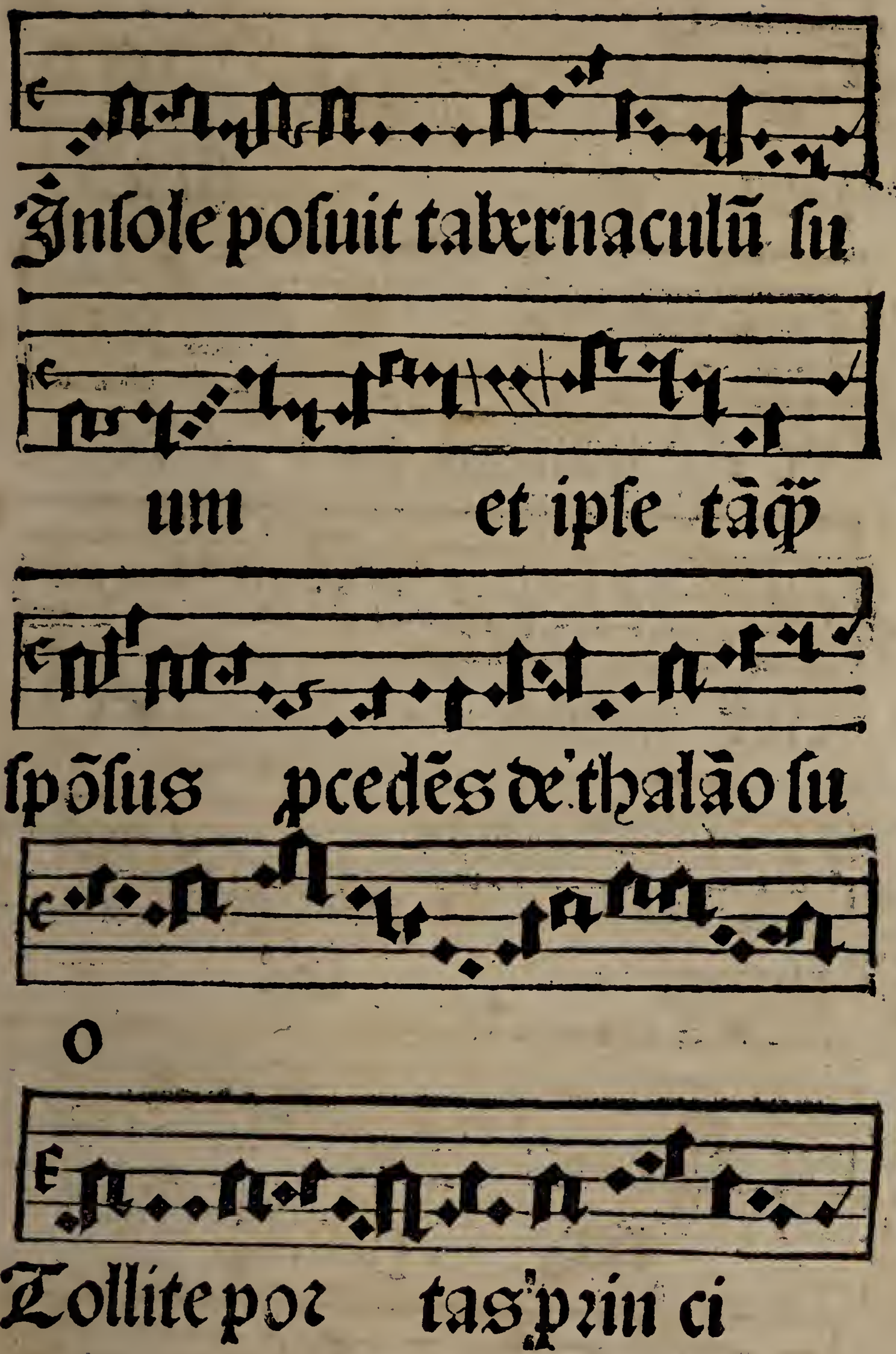
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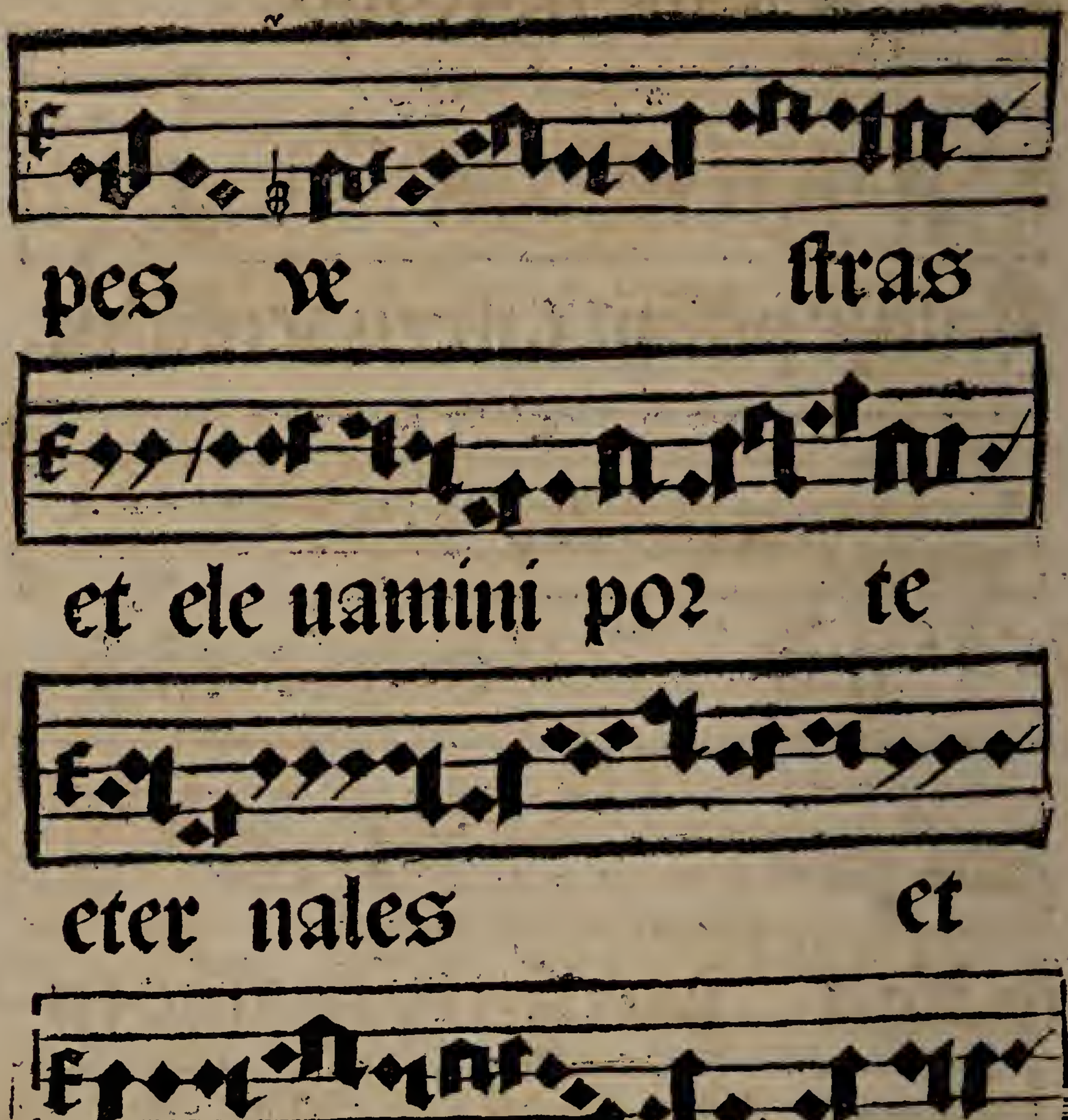


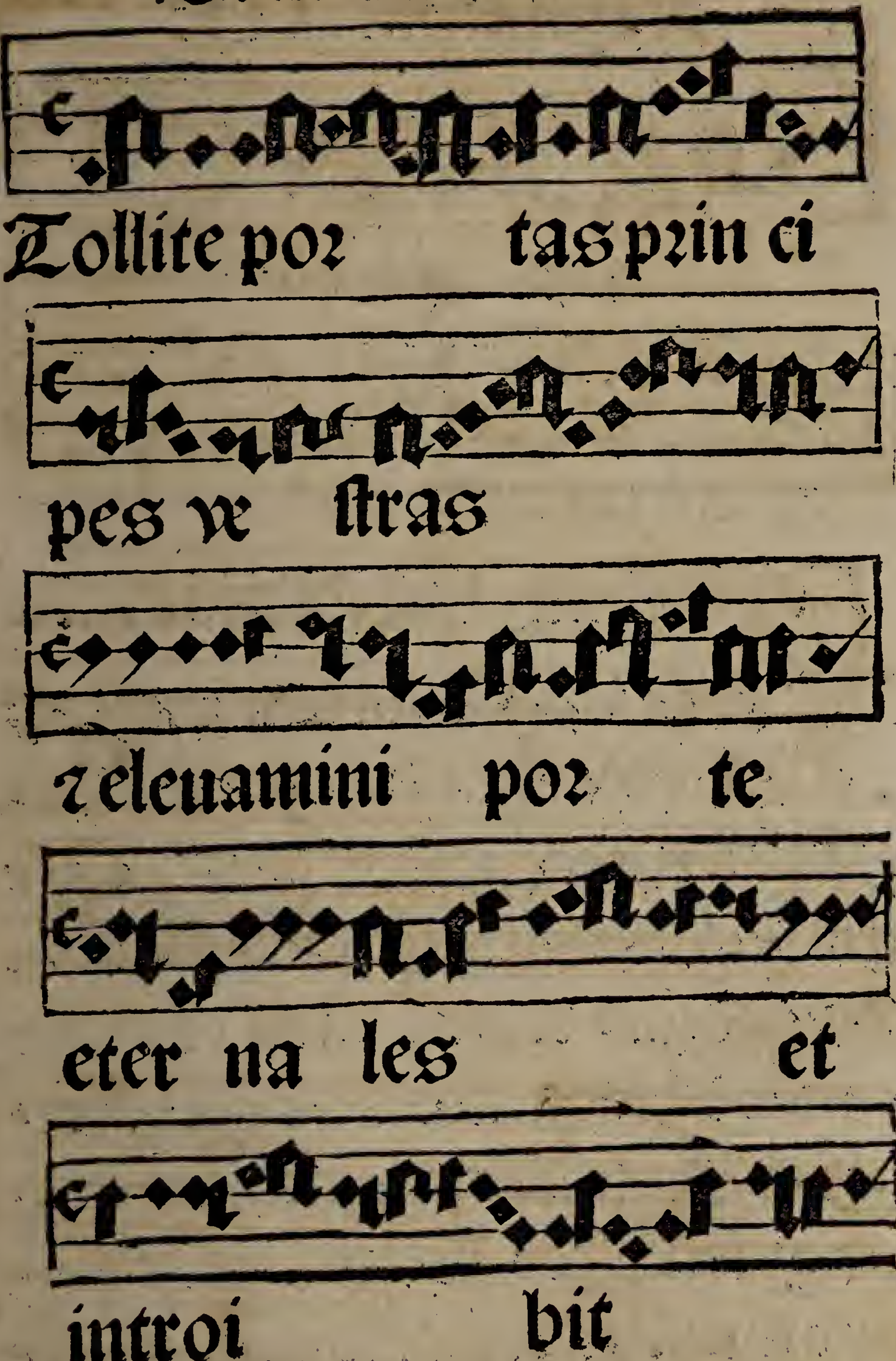
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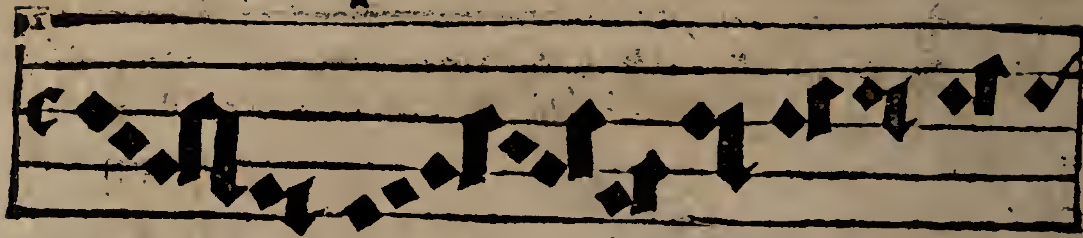
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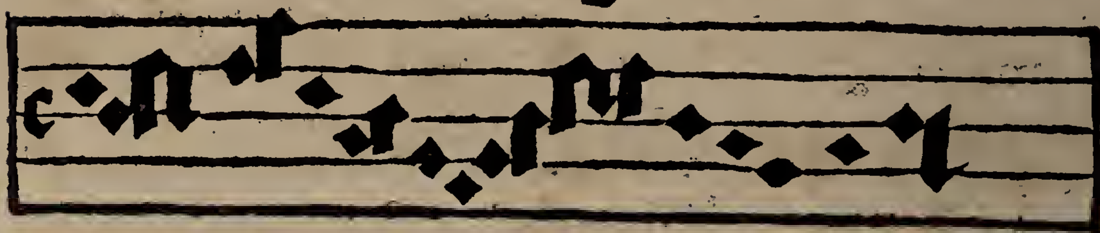

pes ve ſtras
et ele uamini por te
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Tollite por tas prin ci
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Capitulum .III.



rex glorie



Capitulum .III. de modis.

INde modós ſurſum tendẽtes
Atqʒ deorſum Hec per ſubſcri-
pta poteris cognoſcere dicta Ter
tria iũctorũ ſunt interualla modorũ
In quorum formis cãtus cõtexitur
omnis Antiqui libri ſicut tibi dãt re-
periri Uniſonus primus: ſemitoni-
umqʒ ſecundus Tertius inde mo-
dus tonus eſt de iure locatus Eſt ſe-
miditonus quartus: ditonus quoqʒ

quintus Eſtqꝫ modus ſextus diateſ//
ſeron his ſociatus Septimus inde
modus tibi ſit diapēte vocatus Hinc
ſemitonium diapenteqꝫ conſociatuꝫ
Jnde tonum iunge ſociatum cum di
apente Sicqꝫ modi cuncti conſueti
ſunt numerati In ſemitonio mi nō
poterit breuiari Dictio ꝙ valeat
hec metro cōſociari Cō ſimiles voces
liber hic prefert tibi plures Ut per ſe
curta fiat tibi ſillaba lōga Quod mi
hi prudentes ignoſcere poſco legen
tes Cum metrum tales poſcat ſic po
nere voces

HJc incipit tertium capitulum huius libri Jn quo autor tractat de modis quibus om nis cantus cōtexitur Et diuiditur hec pars in duas partes Jn prima parte premittit autor materiaꝫ iſtius capituli Jn ſecunda parte pro

ſequitur illam Secunda pars ibi (Ter tria iūctoꝝ) Vult ergo ſic dicere autoꝛ Poſtquā ſupꝛa: in pꝛimo ⁊ ſecundo capitulis didiciſti tria alphabeta vocibus muſicalibus adiuncta cum pluribus aliꝭs incidentibus Nunc diſcere ⁊ ſtudere debes modos quibꝫ omnis cantus contexitur Quicunqꝫ em̄ cantandi peritiam conatur adipiſci illi nō ſolum que pꝛeſcripta ſunt ſufficere poſſunt Verumetiā ea que ſequuntur ſumopere ſūt notāda cū ſint valde neceſſaria A ¶ (Per tria iunctoꝛum) In iſta parte pꝛoſequitur autoꝛ materiam pꝛemiſſam ⁊ diuiditur hec pars in tres ptes In pꝛima parte diuidit autoꝛ modum de quo ſpecialiter hic tractat in nouē ſpecies. In ſecūda parte pꝛoſequitur eaſdem ſpecies per deſcriptionem In tertia parte pꝛoſequitur ipſas per cantus demonſtrationē Secūda pars ibi (Uniſonus voces) Tertia pars ibi (Pꝛeſcriptoſqꝫ modos) Adhuc pꝛima pars diuidit in duas In pꝛima parte facit autoꝛ qđ iam dictum eſt In ſecunda parte excuſat ſe de quadam redargutione ſeu obiectione que poſſit ſibi fieri Secūda pars ibi (In ſemitonio) In pꝛima parte dicit autoꝛ ꝙ ter tria id eſt nouem ſunt interualla modoꝛum quibus cantus contexit ⁊ hoc intellige de modis ab antiquis muſicis ſeruatis. Hic notare debes ꝙ quādo vna vox diſtat ab alia grauitate vel acumine ſiue intenſione aut remiſſione talis diſtantia interuallum vocatur. Huiuſmodi autem interualla a muſicis modi vocāt Vn̄ etiā ſic deſcribit ab egregio doctoꝛe boetio interuallum Interuallum eſt ſoni acuti grauiſqꝫ diſtātia

¶ Et eodez mō modus prout hic ſumit̄ poterit deſcribi ¶ Et quia interualla prout muſici ipſis vtuntur nouē modis fiebāt Jdeo etiā nouē ſūt modi ⁊ hos modos autor ſm ordinem ānumerat in textu Primus eñi modus vocatur vniſonus ſecundus ſemitoniū ⁊ ſic de aliis ¶ Jn ſemitonio) Hic autor excuſat ſe de quadam obiectiōe que poſſet ſibi fieri. poſſet eñi ſibi obiici. ꝙ male poſuiſſet hanc dictionem ſemitoniū in metro ſiue in textu quia altera ſillaba eſt breuis ſm regulas quātitatum quā ipſe poſuit longam: excuſat ſe de hac ſillaba ⁊ de quibuſdam aliis cōſimilibus ſillabis Dicens ꝙ ad hoc compulit ipſum neceſſitas metri. Unde huiuſmodi delictum poſtulat ſibi a diſcretis lectoribus huius libri ignoſci.

VNiſonus voces ſimiles ſociat tibi plures Connectens vere mimi voces ſimileſqꝫ Sicqꝫ manus cunctas modus hic ſociat ſibi voces

SEd ſemitonium fa mi ſociat ſibi tantum Si tēdas ſupra vel

declinaueris infra Per ſeptena loca que ſunt manui ſociata Sed ſemitonia lira plura dat ⁊ mōocorda Quā manui ſupra per claues ſint ſciata.

Si preter voces fa mi ſocias tibi binas Eſſe tonum dicas: varias ſpecies ſuperaddas Ut re cum mi re: fa ſol ſol la ſuperadde Ut re ſeptenis vicibus re mi tot habetis Fa ſol ſeptena loca dant ſol la quoqꝫ ſena Sic loca bis dena ſeptēqꝫ tono ſociabis Totam quandō manum per iuncturas peragrabis

Hinc ſemiditono voces tres conſociabo Ut tonus ⁊ fa mi ſint ſemper conſociati Exinde primū re fa mi ſolqꝫ ſecundum Uel fa re

primum dicas ſol miqȝ ſecunduȝ Re
fa ſeptenis vicibus mi ſol tot habe=
bis Sic ſemiditono loca bis ſepteȝ
ſociabo Linea ſi primam vocem ca
pit addit ⁊ imam Primam ſi ſpacio
do ternam conſociabo

AD ternam voceȝ ditonus pre
bet tibi ſaltum Includitqȝ to=
nos binos infra vel in altum Ut mi
cantando vel fa la conſociando Ut
mi ſeptenis vicibus: fa la cape ſenis
Sicqȝ manu ditonos tredecim dic
eſſe repertos Linea ſi captat primã
ternam ſimul aptat Primã ſi ſpacio
do ternam conſociabo.

QUatuor ac voces diateſſeron

Capitulum. III.

aſſociatas Cum ſemitonió biniſqꝫ tonis ſociatis Claudit in exemplis vt plane noſtis in iſtis Ut fa vel ſol re mi la ſi vis ſociare Ut fa ſepte-nis vicibus re ſol tot habebis Mi la per cantum vicibus ſex iũgito tã-tum Et ſic bis denis vicibus diateſ-ſeron addis

T'Ritonus ad vocem quartam poſſet retineri Cantus quem raro quorumdam vult adhiberi In quó vix poterit reſonantia dulcis haberi Ergo communis cantus cu-pit hunc remoueri Muſica dulciſo-nas cũ poſcat carminis odas Per

voces quãtas ſoli diateſſeron aptas Tritonus inqȝ manu raro poſſet retineri Cantus conmunis ſi gliſceret hunc ad hiberi Ffaut huncqȝ modũ preſtabit cum bfabmi In qua ſi claue remouendo fa retines mi Uel ſi fa retines elami ſurſum quoqȝ poſcas.

Dat voces quinqȝ tibi contextas diapente In quibus eſt ſolum ſemitonium ſociatum Nam ſemitonia nunquã ſociat ſibi bina Infra ſi ſaltũ cupias fieri vel in altum Cãtãdo re la ſol ut: mi mi quoqȝ fa fa Ut ſol ſeptenis vicibus tibi dat diapẽte Sex vocibus la re poſt conſo

ciando repente Mi mi ter reperis
fa fa quoqꝫ ter ſuperaddis Sic vi-
cibus deniſqꝫ nouem diapente tene-
bis Linea ſi recipit primam quintaꝫ
ſociabit Primam ſi ſpacio do quin
tam ſociabo.

Dat ſemitonium diapenteqꝫ cō
ſociatum Sex voces duo quis
fa mi ſemper ſociabis Si tendas ſu-
pra vel declinaueris infra Iſte mo-
dus mi fa vel re fa fert ſociata Mi
fa ter reperis quater hinc re fa ſocia
bis Sic loca ſeptena modus hic ſer-
uat ſine pena Linea ſi primam reci-
pit ſpacium capit imā In ſpacio pri-
ma viceuerſa diſtat ab ima

De modis.

Sex voceſq3 dato diapēte tono ſociato Per ſaltum: ſolum quibus eſt fa mi ſociatum Sicut in exē-
plis vt la: mi req3 videbis Per lo-
ca ſex vt la voces cōnectere cura Sz
vicibus ternis mi re tu conſociabis
Sicq3 nouē vicibus fiet modus iſte
repertus Linea ſi primā recipit ſpa
cium capit imam In ſpacio prima
viceuerſa diſtat ab ima Extremoſ
q3 modos cantus raro ſibi binos
Jungit: ſed reliquos ſeptenos ſepi-
us addit

In iſta parte deſcribit autor ſpecies modorum prius annumeratas Et diuiditur hec pars in duas partes In prima parte facit autor quod dictum eſt In ſecū da parte ſubiungit quaſdam additiones Secunda pars ibi (Additur inde modus diapaſon ꝯſociatus)

Capitulum.III.

Adhuc prima pars poſſet diuidi in noueꝫ partes ſm ꝙ auctor deſcribit nouem modos Partes patebunt infra per ordinem Item quelibet illarum noueꝫ partium poteſt diuidi in duas ſeu etiam in plures partes ſm ꝙ auctor deſcribit primo modum ⁊ deinde ſubiungit exempla: ⁊ poſtmodū oſtendit quot ſint ſpecies cuiuſlibet modi ſeu quotiēs quilibet modus fieri poſſet cum quibuſdam alijs incidentibus vt infra patebit ſtudioſo lectori B ¶ (Uniſſonus voces) Dicit ergo primo ſic (Uniſſonus) eſt primus modorum ⁊ habet fieri ſcilicet quando eadem vox ſepius repetitur ſcilicet ut ut:re re:mi mi:fa fa:ſol ſol:la la: Et ſic etiā deſcendēdo prout euidenter patet in āthiphona (Factus eſt repente de celo ſonus) Huic autēꝫ mō non competit ita proprie deſcriptio morum prehabita ſicut ceteris modis ſicut etiam nominatiuo caſui in gramatica non competit proprie deſcriptio caſus: cum a nullo cadat ſed ceteri caſus cadūt ab ipſo Sic etiā vniſonus. vbi nō eſt diſtantia vocum quia ibi nō ſunt diuerſe voces in ſpecie: ſed bñ in numero ¶ Sꝫ ſemitonium Semitonium eſt aſſociatio duaruꝫ vocum inuicem minus plene ſonantium vt ſi fiat aſcēſus de mi ad fa vel econuerſo deſcenſus Et dicitur ſemitonium a ſemis ſemi quod eſt imperfectum ⁊ tonꝰ quaſi imperfectus tonus Et non a ſemis ſemiſſis quia ſonat dimidium: quia ſi ſemitonium eſſet dimidius tonus: tunc ut conſtaret ex vna voce: que eſt medietas toni: ⁊ non ex duabus: ſed ſemitonium cōſtat

ex duabus vocibus ergo ſemitonium non eſt dimidius tonus Etiam ſi ſemitonium eſſet medietas toni tunc tonus diuideretur in duo equalia q̄ eſt impoſſibile ⁊ contra omnes muſicos ergo ſemitonium non eſt medietas toni:ſed tonus imperfect⁹ Et nuſquam fieri poteſt niſi de mi ad fa per aſcenſum Et econuerſo de fa in mi per deſenſum ⁊ poteſt fieri ſepties per claues manus:pluries vero per inſtrumenta muſicalia ¶ Si preter voces) Tonus eſt perfectum ſpacium duarum vocum inuicem plene ſonantium. Uel tonus eſt aſſociatio duarum vocum inuicem perfecte ſonantium q̄d redit in idē ſiue fiat intenſio ſiue remiſſio vt ſi iūgas has voces ut re vel mi re ⁊ ſic de alijs omnibus vocibus Hijs duabus fa ⁊ mi exceptis que tamē cū alijs vocibus ſurſum vel infra iūcte conſtituunt tonum: vt cantando re mi: vel fa ſol:Et econuerſo mi re:vel ſol fa Et dicitur tonus a tonando.i.fortiter ſonando:habet enim fortem ſonum reſpectu ſemitonij:⁊ fit per claues manus vigintiſeptē vicibus ¶(Huic ſemiditono)Semiditonus eſt ſpacium continens ſemitonium ⁊ tonum·Uel eſt aſſociatio ſemitonij ⁊ toni Et habet duas ſpecies de re ad fa vel de mi ad ſol ⁊ econuerſo Et poteſt fieri per claues manus quatuordecim vicib⁹ Nota etiā ſi prima vox ponit̄ in linea Tertia ſilr̄ in linea eſt ponēda ⁊ econuerſo Silr̄ ſi prima ꝯtinet ſpacium ſimiliter ⁊ tertia fit eīm ſemper ad tertiam vocem ſemitonio incluſo· (Ad ternam vocem)Dytonus eſt interuallū ſeu ſpa‑

cium continens duos tonos ⁊ fit ſimiliter de vna vo
ce ad tertiā ſemitonio excluſo Et dicitur a dya qđ eſt
duo ⁊ tonus quaſi duos continens tonos. ſicut ſemi
ditonus a ſemitono: ⁊ tono dicitur Et habet diton⁹
duas ſpecies aſcendendo de vt ad mi ⁊ de fa ad la vel
econuerſo deſcendendo Et habet fieri xiij. vicibus ꝑ
voces manus ❡ (Linea ſi primam) Notanduꝫ ꝙ au/
tor in hoc capitulo, vtitur frequenter illa figura que
dicitur Epimone que tamen figura poteſt dici color
rethoricalis de q̄ dicit autor Greciſmi. Epimone ſen/
tentia fit crebro repetita Interſcalares, verſus iſtud
manifeſtant. Sicut in theodolo frequenter ſcribitur
Cede dies celo quia neſcit cedere virgo Impia quid
dubitas o deianira mori. Et dicitur ab epi quod eſt
ſupra ⁊ monos quod eſt vnum quaſi vnius poſite ſu
pradicte ſententie repetitio. Verſus autem Interſca
lares dicuntur per ſcale ſimilitudinem: quia ſicut in
ſcala plura ſpacia ponuntur inter gradus ſic ⁊ verſus
Interſcalares. alijs verſibus multotiēs interponunt̄
ſicut frequenter apparet in Ouidianis: ⁊ in pluribus
alijs libris ❡ (Quattuor ac voces diateſſeron aſſocia/
tas) Diateſſeron eſt ſextus modus ⁊ eſt interualluꝫ
ſeu ſpacium continens duos tonos ⁊ ſemitonium ⁊
habet tantum fieri quando fit intentio vel remiſſio
de vna voce ad quartam voceꝫ Et dicitur a dia quod
eſt de ⁊ tetras vel teſſeron quod eſt quattuor quia fit
vt dictū eſt quando itur de vna voce ad quartā ſemi
tonio ſemper intermixto Continet autē tres ſpecies

Prima eſt de ut ad fa. Secunda de re ad ſol Tertia de mi ad la ⁊ ſemper econuerſo Et dicit autoꝛ in littera ꝙ fit viginti vicibus per voces manus ¶ (Tritonus ad vocē) Ne autoꝛ videatur defectuoſus in modis quibus cantus contexitur Dicit ꝙ aliqui cantoꝛes addunt tritonum ad quartam vocem quia continet tres tonos ſed raro vtimur illo in cantu Inuenitur tamen in repetitione inuitatoꝛioꝛum que aſcribūtur venite ſeptimi toni vt in inuitatoꝛio Aue maria:dominus tecum Seculoꝝ amen:dominus. Et habet fieri ab ffaut ad bfabmi per cantum bdurum vel a bfabmi ad elami ſurſum aſcendendo ꝑ cantum bmollē Sed quia raro inuenitur Idcirco a paucis muſicis ponitur cum non habeat tantam dulcedinem ſicut diateſſeron ad quartam vocem qui modus diateſſerō includit ſemper ſemitonium Sed tritonus includit tres tonos ſemitonium excludendo ꝙ ſemitonium dulcedinem cantui frequēter adducit ⁊ adminiſtrat ⁊ ob hoc tritonus minus curatur:licet interdum reperiatur vt ſupꝛa dictum eſt per repetitionem inuitatoꝛioꝝ ¶ (Dat voces quinqꝫ) Diapēteeſt ſeptimus modus ⁊ conſtat ex trib⁹ tonis ⁊ ſemitonio intermixto Et dicitur a dia qđ eſt de ⁊ pentha qđ eſt quinqꝫ qꝛ conſtat ex quinqꝫ vocibus: Habet enim plus vno tono ꝙ̄ diateſſeron: et quattuoꝛ habet ſpecies Prima eſt de ut ad ſol Secunda de re ad la Tertia de mi ad mi ſine mutatione Quarta de fa ad fa ⁊ ſemper econuerſo Et .xix. vicibus inuenitur per totam manum Subiungit etiam autoꝛ in littera ꝙ ſi pꝛima illaruꝫ vocum ponitur in linea Similiter ⁊ quinta ⁊ idem

intellige de ſpacio que omnia ſub tali exemplo patēt per ſolſam D ¶ (Dat ſemitonium) Octauus modus vocatur ſemitonium cū diapente: ⁊ conſtat hic mod' ex ſemitonio ⁊ diapēte Et fit de mi ſcōe diſpoſitionis vocum ad fa: quarte diſpoſitionis videlicet ab elami ad cſolfaut ⁊ econuerſo. ⁊ in pluribꝰ alijs locis Habet enim ſemper fieri de vna voce ad ſextam aſcendendo ⁊ deſcendēdo ita ꝙ duo ſemitonia ſemper ſint intermixta Et fit duobus modis de mi ad fa ⁊ econūſo ⁊ de re ad fa ⁊ ecōuerſo. fit aūt ter de mi ad fa Prīo ab elami in ſpacio ad cſolfaut Secundo ab alamire in linea ad ffaut in ſpacio per cantum bmollem vt ſepius patet in antiphona Alma redemptoris Tertio modo ab elami in linea ad ccſolfa ⁊ econuerſo Quater vero de re ad fa Primo ab are ad ffaut ⁊ econūſo Secundo a ſolre ad bfabmi ⁊ econuerſo per cantum bmollem Tertio ab alamire per cantum bdurum ad ffaut in ſpacio Quarto a dlaſolre ad bbfabmi per cātum bmollem Et hic modus fit ſepties in manu Et ſubiūgit autor in lrā Si prima vox ponitur in linea Sexta ponēda eſt in ſpacio ⁊ econuerſo: ſi prima vox ponitur in ſpacio ſexta vox ponit in linea ¶ (Sex voceſqꝫ dato) Tonus cū diapente: eſt nonus modus ⁊ cōſtat ſimiliter ex ſex vocibus: ex tono videlicet ⁊ diapēte vno modo tātum ſemitonio intermixto Et fit duobus modis videlicet de ut ad la ⁊ de re ad mi Sex vicibus de ut ad la: ⁊ tribꝰ vicibus de mi ad re Primo a dſolre ad bfabmi per cantum bdurum qui ſemper requirit mi in eadem claue Secundo a dlaſolre ad bbfabmi per eundem cantum Tertio ab elami in li-

nea ad gſolreut deſcendendo vel aſcendendo per can
tum bmollem Si autem in iſto modo prima vox po
natur in linea ſexta vox ponitur in ſpacio ⁊ econuerſo
¶ (Extremos modos) Hic vult autor ꝙ vltimi duo
modi raro ponuntur: ⁊ hoc ſm antiquos In nouis
autem hiſtorijs pluries reperiuntur.

Additur inde modus diapaſō
cōſociat⁹ Octo cōiūctas ſem
per ſeruās ſibi voces Infra ſi ſaltuꝫ
fieri cupias vel in altuꝫ Per totāqꝫ
manū noſcas hūc currere ſaltū Hūc
nō in nūero preſcriptorū numerato
Extat ⁊ iſte modus vocū cōcordia di
ctos Nā voces ſummas ſemper con
cordat ad imas Huncqꝫ modū vete
res tenuerūt atꝫ moderni Sicut per
ſcripta veterū poterit bene cerni Li
nea ſi primā recepit ſpaciū capit imā
In ſpacio prima viceuerſa diſtat ab
ima:

Capitulum. III.

Jn hac pte ſubiungit autor quaſdã additiões Et di-
uiditur hec pars in duas ſm q autor facit duas addi
tiones Secunda pars ibi (Jn cantuq rudi) ¶
Jn parte prima dicit autor q predictis nouem mo
dis additur quidam alter modus qui vocatur diapa
ſon qui a quibuſdam non dicitur modus ſed conſo-
nantia ſeu equacia nominatur equat eñ ſummas vo
ces ad imas Diapaſon eñ a qualibet voce ſeu cla-
ue ad conſilem id eſt ſuam octauam eleuatur ⁊ depo-
nitur ut a gamaut ad gſolreut ⁊ ab vno dſolreut ad
aliud ⁊ ab are ad alamire ⁊ econuerſo ⁊ ſic de aliis cla
uibus Dicitur autẽ diapaſon a dia qđ eſt de ⁊ pã qđ
eſt totum ⁊ ſon qđ eſt vox eo q in ſe continet omnes
voces Jn predictis autem modis quilibet ſe exerceat
qui autem tam in predictis q ſubſcriptis modis: hac
exercitatione vult grauari tedio: nec vnãquãq vocem
ad aliam apte compararet per modos Jta vt in arti
culis manus ſeu in cantu quo interuallo vnaqueq
vox ab altera diſtat perpendere valeat: ſe ſciat in pre
cedẽtibus proculdubio inuanum laboraſſe ⁊ fere om-
nem diligentiã perdidiſſe Nota etiam q ſi prima vox
per diapaſon ponitur in linea: ſua octaua poni debet in
ſpacio. ⁊ econuerſo ¶ Dicit etiam autor in littera
q iſte modus ſeruatus eſt tam ab antiquis quam a
modernis Jn libro eñ qui vocatur dialogus muſice
vbi vniſon⁹ ſemitoniũ cũ diapẽte ⁊ ton⁹ cũ diapẽte ⁊
illi modi qui fiũt ad ſeptimã vocẽ penit⁹ obmittunt
Diapaſon inter alios modos ſeptem ponitur quib⁹
antiqui vtebãtur. quos etiam virgilius in bucolicis
vocat ſeptem diſcrimina vocum. quibus modis mo-

derni addiderunt vniſonū ponētes illū primū ⁊ vocā tes abuſiue modū Sicut gramatici nominatiuū ca‑ ſum. ⁊ ꝙ plures tn̄ ꝯputant tm̄ noue modos vocum q2a diapaſon obmittūt cū ſupra dictis modis ad vo‑ cem ſextam ⁊ ſeptimam ob raꝝ in cantu eoꝝ vſum.

IN cantuqꝫ rudi quidā iunxere modni Voces ſaptenas vno ſaltu ſociatas Hūcqꝫ modū cūcti ve teres ſpreuere magiſtri Cum nomē propriū ſortiri non queat vnū Hec ratō nulla papali nec data bulla Cū vox bina modos poſſit ſibi iūgere bi nos Et vox trina modos valeat tibi tradere binos Et vox ſena modos preſtare queat tibi binos Ut tibi pre ſcripta plene dant noſcere dicta Sic ſeptena modos poterit vox tra‑ dere binos Nōia que bina ſibi ſer‑ uāt appropriata Eſt ſemiditonꝰ pri‑ or ⁊ diapente vocatus Sed nomen

F

ditonus fert cũ diapẽte ſecũdus Ut
ſoluatura vigili dat noſcere cura
Hoſqz modos clerus gliſcit ſeruare
modernus Preter predictos in ter
terni numeratos Sic tredecizqz mo
di per te poterunt numerari Tri-
tonus incluſus ſi ſit quem raro dat
vſus Sed ſuper octauã nullus quit
ſcandere vocẽ Nam voces octo dia-
paſon ſolus habebit Inter quas vo
ces modus alter quiſqz manebit Er
go modũ queqz diapaſon cõtinet ĩſe

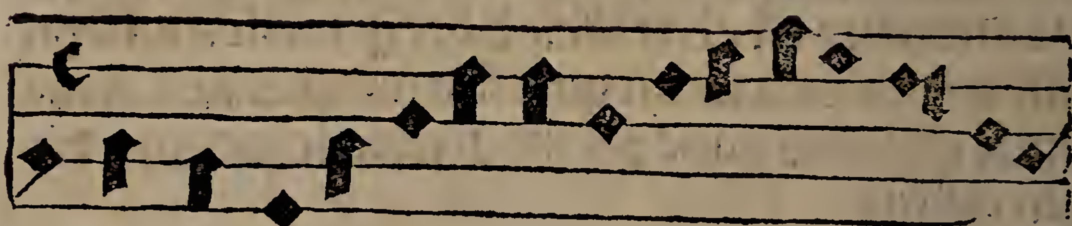
G Hic facit ſecundã additionẽ dicẽs ꝙ quidã mo
derni in cantu ſuo iũgunt ſeptez voces vno ſaltu qui
modus ab antiquis nõ curabatur eo ꝙ non poterat
ſortiri vnum nomen ſpetiale quod quidam dixerũt
Sed hec ratio nulla.quia ſicut ad duas voces duo
poſſunt eſſe modi·vt ſemitonium ⁊ tonus:⁊ duo mo
di ad tertiam vocem: vt ſemiditonus ⁊ ditonus ⁊
duo modi licet raro ⁊ ad quartam vocem ſclicet di-

ateſſeron ⁊ tritonus ⁊ duo modi ad ſextam vocem vt ſemitonium cum diapente ⁊ tonus cum diapente Sic etiã duo modi poſſunt haberi ⁊ fieri ad ſeptimã vt ſemiditonus cum diapente ⁊ ditonus cum diapẽte quibus modis plures moderni in ſuo cantu vtuntur ꝙ optime fieri poteſt ex arte Si em̃ licitum eſt ꝑ diapaſon aſcendere ab vna voce ad octauam ⁊ per reliquos modos infra octauam vocem de vna voce ad quemlibet aliam licitum eſt fieri etiam ad ſeptimam licet em̃ hoc non ſit ſemper factum per cõmunem cantum poteſt tamen fieri quia cuiuſlibet artis poſſunt fieri que non dum in communi ſunt vſu: nec tamen propter hoc autoꝛ huius cantionis (texterni ſunt modi) iudicandus eſt oberraſſe: ob hoc ꝙ modos ad ſeptimam vocem non poſuit quia ſuo tempoꝛe non ſeruabantur quanuis nunc per modernos ſeruentur ⁊ in nouo cantu.

Preſcriptoſqꝫ modos plures dabit oꝛdine iunctos Cantio texterni quã cantant quiqꝫ moderni Cãtus datqꝫ modos vetereſqꝫ modnos Ora voce pia pꝛo nobis virgo maria Tritonus excluſus ſi ſit queꝫ raro dat vſus Quos cantus binos

cum neuma cõſociatus Propter cle
ri culos iſtinc ſubiungo nouellos.

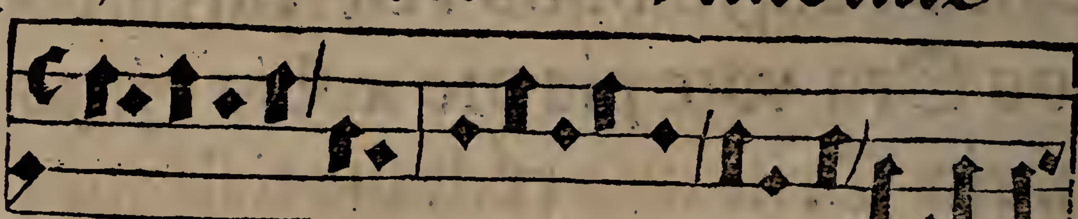
Sequitur tertia pars pꝛincipalis huius capituli In qua autoꝛ pꝛedictos modos omnes declarat per duaꝝ cantionū demõſtrationem In quaꝝ pꝛima pꝛeſcripti nouē modi magis vſitati cū diapaſon declarant̃ In ſecūda vero cantione que ꝑ totā currit manuȝ varie ſpecies cunctoꝝ modoꝝ tā antiquoꝝ quā modernoꝝ (ſolo tritono excepto) declarātur ſicut patere poterit lucide per ipſius ſoluaturam.



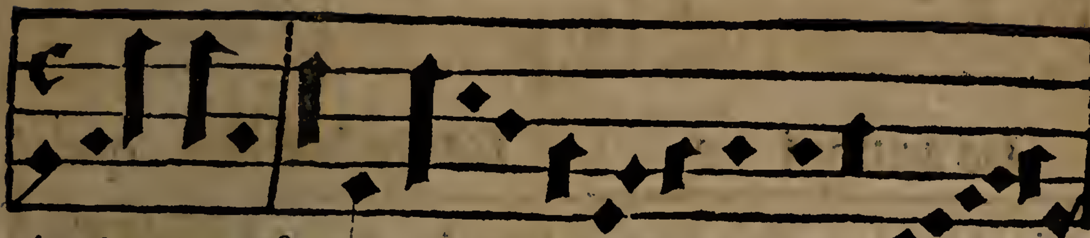
Ter t̃ni ſũt mõi q̇bꝫ ois cãtilẽa



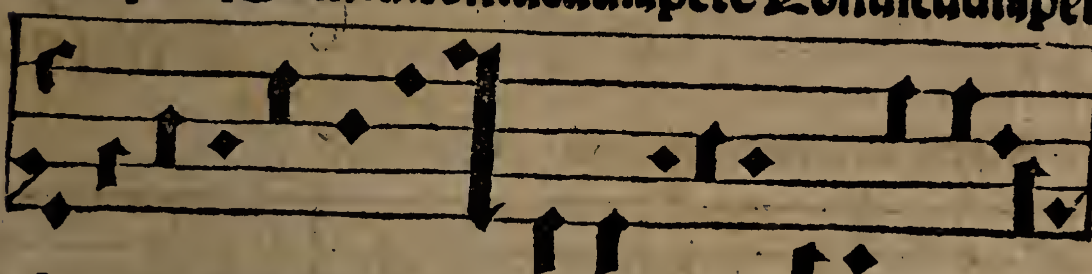
ꝯterit̃ ſcilicet vniſonus



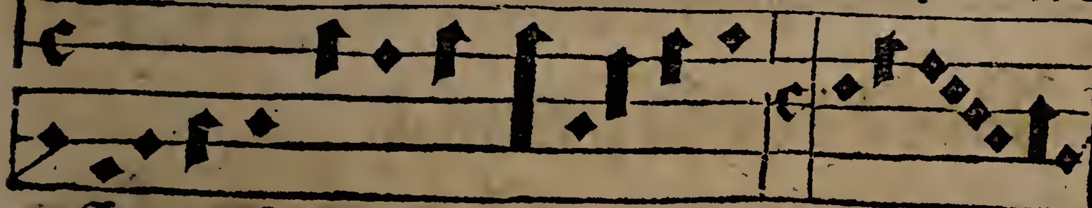
Semitoniũ Tonꝰ Semiditonꝰ Ditonꝰ Diateſſerõ



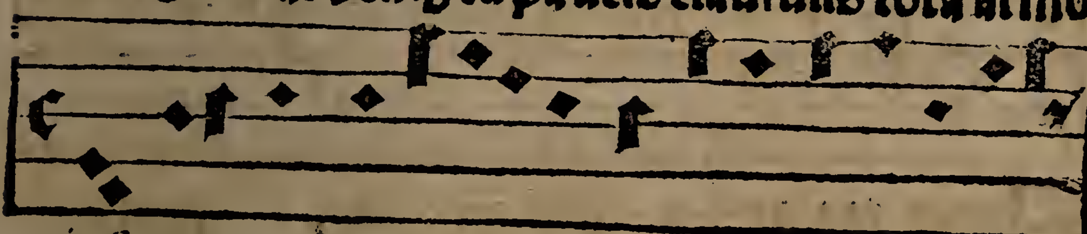
Diapēte Semiditoniūſcūdiapēte Tonuſcūdiapēte



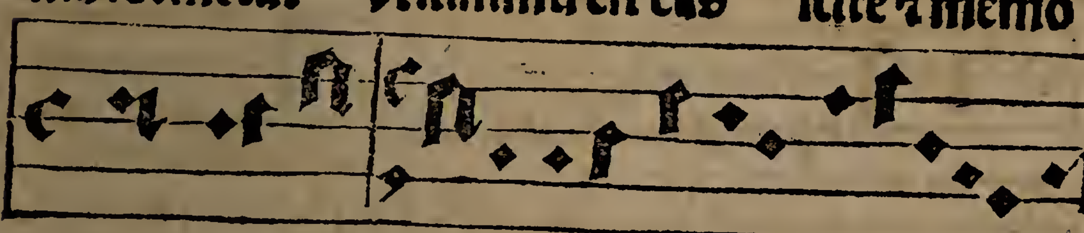
ad hec ſonꝰ Diapaſon Si quē delectat eiꝰ hūc mōd



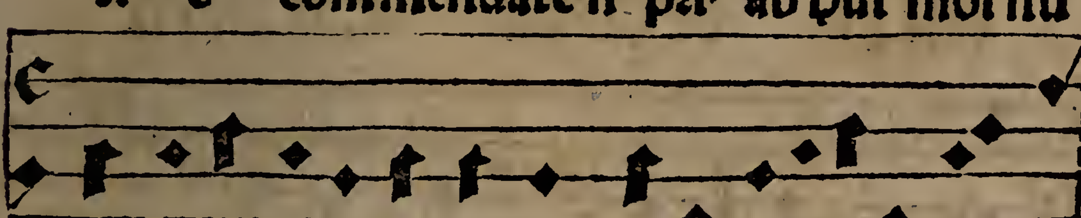
eſſe agnoſcat Cūqꝫ tā paucis clauſulis tota armo



nia formetur vtiliſſimū eſt eas ſcire ⁊ memo



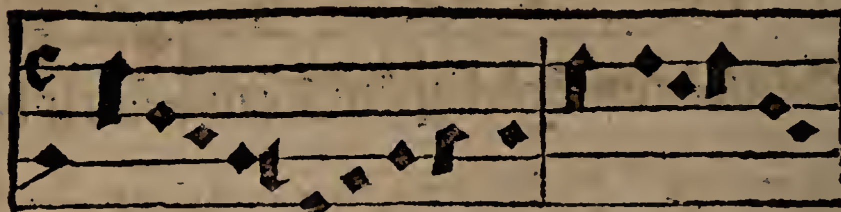
ri e commendare nᶜ priꝰ ab huiꝰmōi ſtu



dio quieſcere donec vocū interuallis agni-



tis armoni e totius facilime queat

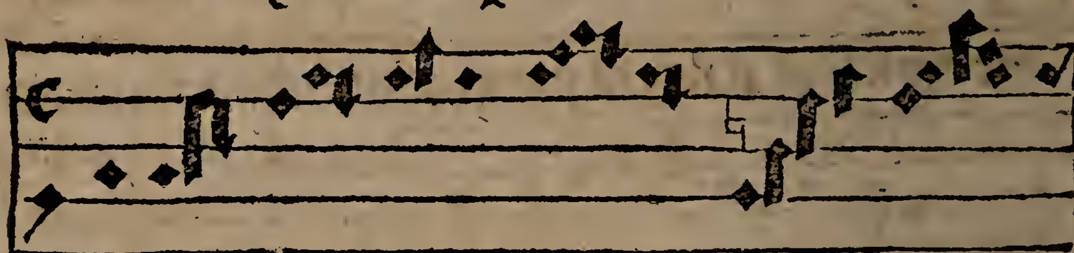


Exēpla ꝺ tritōo

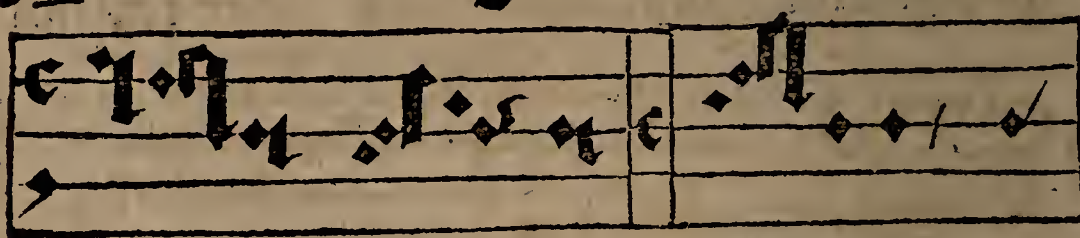
cōpꝛehēdere notitiam Euouae



Roſa ꝛ roſa p̃mula



Aue maria gra. do mi

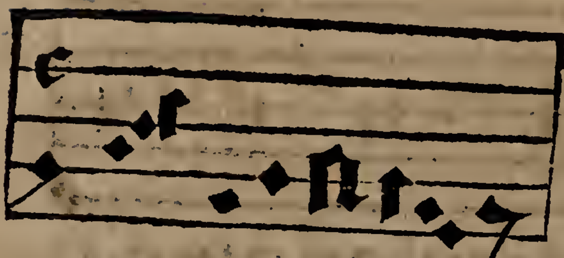


nus tecum Gloꝛia

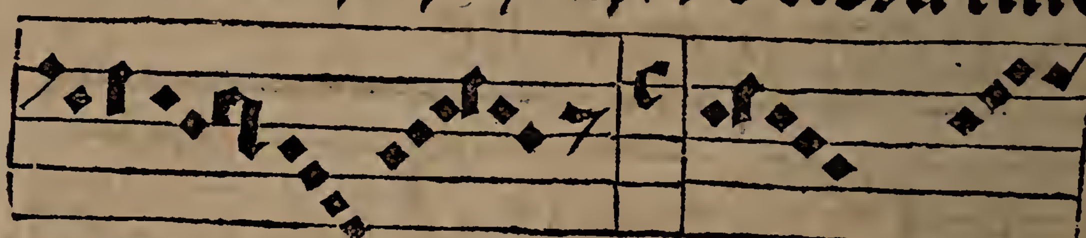


Sic̄ erat ī pꝛīcipio ꝛ nūc ꝛ ſem

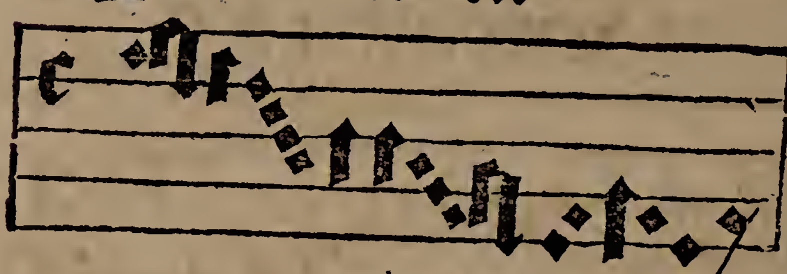

per ⁊ in ſecula ſeculoꝝ amen,
dominus te cum
Seculoꝝ ſexti Aue
mari a Sec. q̈rti O
dulcis ma ria mater mi-



Hic in aue ma/ria ī ſexto tono eſt triton⁹ a mi in elami ad fa in bfabmi in vndecima ꝛ.xij.vocibꝫ a principio Silr in o dulcis quarti toni eſt tritonus ab ut in ffaut ad mi in bfabmi ī.xiij ꝛ xiiij.vocibꝫ a fine



Hic dat̄ modula/tio ꝑ aſcē/ſum ꝛ de/ſcenſum totius manus. tamen irregulariter quia nullus can/tus poteſt hunc curſum habere





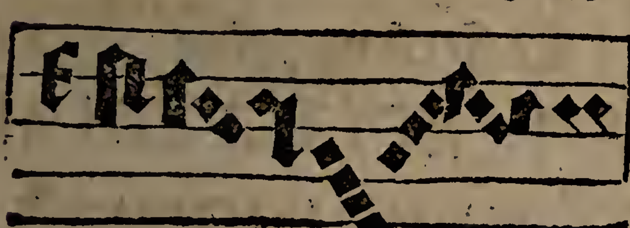


Figura ꝺ mo
diſ ĩteruallaꝝ

Figura interuallꝝ.

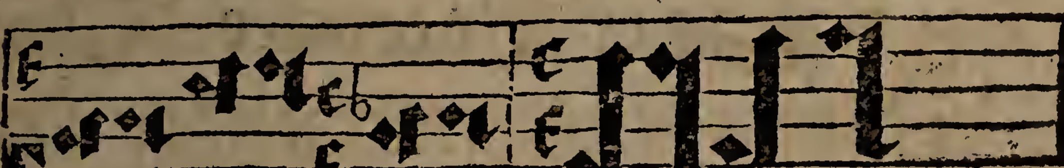
Sine diſtātia		Sine diſtātia ꝛ interuallo ꝛ ſic eſt vniſonus	A
	Scđa	Debiliter intēſa ꝛ remiſſa ꝛ ſic eſt ſemiditoniū	B
		Potēter intēſa ꝛ remiſſa ꝛ ſic eſt tonus	C
	Tertia	Debiliter intēſa vel remiſſa ꝛ ſic ē ſemiditon⁹	D
		Potēter intēſa ꝛ remiſſa ꝛ ſic eſt dytonus	E
		Debilit ꝛ ſic ē diateſſerō	F
Dis mod⁹ fit aut	Quarta	Potēt ꝛ ſic eſt triton⁹	G
	Quinta	Dulciter ꝛ ſic ē diapēte	H
Cū diſtātia ꝛ hʒ mlˀtipliciter aut fit in	Sexta	Debiliter ꝛ ſic eſt ſemitonium cum diapente	I
		Potēter ꝛ ſic eſt tonus cum diapente	K
	Septima	Debiliter ꝛ ſic eſt ſemiditonus cum diapente	L
		Potenter ꝛ ſic eſt ditonus cum diapente	M
	Octaua	Et ſic eſt diapaſon	N

Exempla require notata ſm alphabetuʒ in columna proxima.

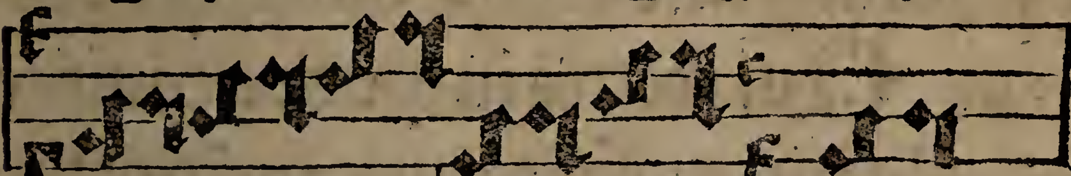
Figura interuallaꝝ.



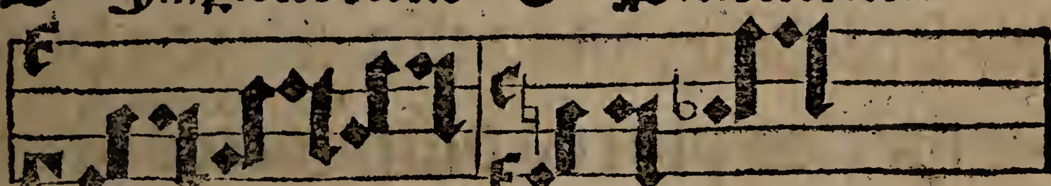
A Vniſonus C Perfecte ſecunde



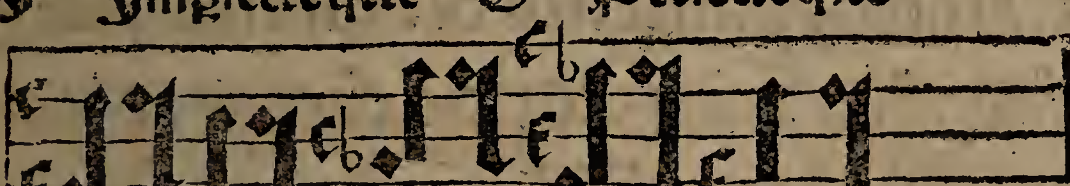
B Jmꝑfecte ſcđe L Jmꝑfecte ſeptie



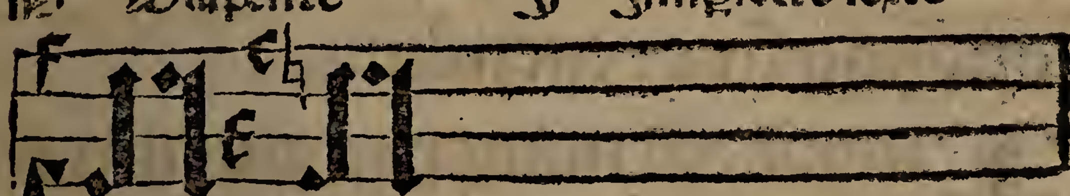
D Jmꝑfecte tertie E Perfecte tertie



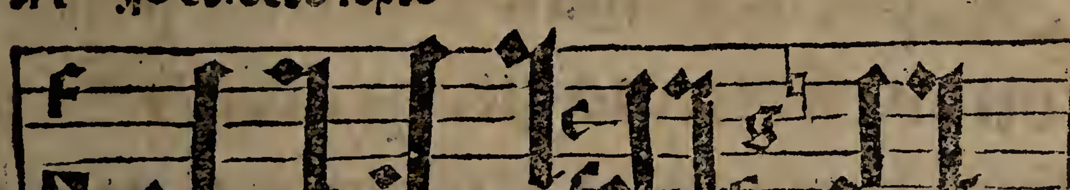
F Jmꝑfecte q̄rte G Perfecte q̄rte



H Diapente J Jmꝑfecte ſexte



K Perfecte ſexte



N Diapaſon M Perfecte ſeptime

Capitulum. IIII.

POſt predicta tonos ſtudeas cognoſcere cunctos Ut cãtuz quẽqz valeas ex arte tonare Dicitur eẽ tonus de quo tractat liber iſte. Regulaqz finẽ cãtus diiudicat omnem Qui tonus in ſpecies diuiſus erit tibi binas Eſt tonus autẽtus: tonus ẽ dictuſqz plagalis Quos hinc per ſpecies plures diſtinguere debes Quatuor autẽtus dic quatuor atqz plagales Sicqz tonos cũctos. dic octo cõſociatos Ad quemuis cantum condgno fine regendum.

Impar dat numerus autentum: parqz plagalẽ Autẽtus prim⁹ tonus eſt ternus quoqz quint⁹ Septimus extremus autẽtus erit vocita

tus Per numeroſqꝫ pares ſic annu
merabo plagales. Autē̃ti propria
ſeruāt ſibi nomina greca Primū di
co prothū: ſed deutrū dico ſecundum
Ternū dic trituꝫ: thetrardum dicito
quartū Additus hiſqꝫ tonis primū
cāt⁹ fuit omnis Inſeruere viri pru
dē̃tes inde moderni Quatuor: ꝛ ta
les dixerūt eē̃ plagales Sic nūc qui
teruus tonus eſt fuit ille ſecūdus Et
nūc qui quintus tūc ternus erat voci
tatus Et qui ſepten us nūc quartus
tūc fuit ille. Autē̃tos dominos di
cas: ſeruoſqꝫ plagales Sic primi ſer
uus tonus eſt de iure ſecūdus Terti
us hinc dominus eius: ſeruus quo
qꝫ quartus Cū quinto domino ſex

tum ſeruum ſociabo Septimus octauo redimitus ſit quoqꝫ ſeruo Nomina ſunt alia diuerſa plagalibus apta Autenti ſurſum tendunt ſeruiqꝫ deorſum Quamuis communes retinere queãt ſibi fines Ut tibi ſub ſcripta clare dant noſcere dicta.

SEquitur quartum ⁊ vltimum capitulũ huius libri In quo autor iuxta promiſſum ſuũ factum in libri principio tractat de tonis Et diuiditur hec pars in duas In prima parte premittit autor iſtius capituli materiam In ſecunda parte proſequitur illam Secunda pars ibi(Dicitur eſſe tonus) In prima parte vult autor ſic dicere Poſt quam in primo capitulo huius libri didiciſti ſoluare ⁊ quemlibet cantum per claues cognoſcere cum pluribus alijs que circa eandem materiam incidunt declaranda Et poſt quã in ſecũdo capitulo didiciſti plura de monocordo ⁊ varia eius menſura Et tertio de modis nouem antiquis ⁊ quibuſdem modernis quibus conficitur omnis cantus. Nũc in iſto capitulo quarto ſtudium tuum debet verſari circa tonos quibus omnis cantus in fine dijudicatur ſeu re

gitur cognoſcendus. A ¶ (Dicit eſſe ton⁹) In hac parte proſequitur autor materiã iam premiſſam Et diuiditur hec pars in tres partes principales In prima parte determinat autor de tonis quo ad eorū diffinitionē diuiſionē ⁊ differentias In secūda parte determinat de ipſis quoad claues In quibus cantus eorum finitur In tertia parte determinat de tonis quo ad claues quibus ipſorum ſeculorum amen adaptantur Secunda ps ibi (In dſolre tonus) Tertia pars ibi (Claues ſeculorum) Adhuc prima ps diuidit in duas In prima parte ponit autor toni deſcriptionē In ſecunda parte ſubiungit ipſius toni diuiſionem Secūda ibi (Qui ton⁹ in ſpecies) B In prima pte dicit autor ꝙ tonus prout in iſto capitulo ſumitur Eſt regula que de omni cantu in fine diiudicat Nam niſi ſcieris finem tonorum non poteris cognoſcere quantū cantus debeat eleuari vel deprimi ſeu infra quas claues incipi:que omnia p finem cantus regularis (vt infra dicetur) cognoſcuntur Unde etiam ab aliquibus Muſicis Tonus ſic diffinitur. Tonus eſt regula naturam ⁊ formam ſeu debitum curſum cantus regularis determinans Dicit autem regularis: ad differentiam cantus irregularis ſeu irregularium qui ſolent indifferenter in diuerſis principiis inchoari ⁊ in variis finalibus terminari. Sicut pꝫ in his (Aſcēdēte iheſu in nauiculā) Et (Bñdicta ſit creatrix) que regľariter ſunt octaui toni ⁊ tñ a quibuſdā ſexto ⁊ a quibuſdā tertio coaptant tono.

Capitulum. IIII.

¶ Differt autem hic tonus a tono de quo in prece-
denti tractat̃ capitulo· qui eſt vnus nouem modorũ
quibus cãtus ↄtexit̃ Cõſtans ex duab vocib ſimul
ↄiunctis: fa mi vocib tm̃ exceptis vt ſupra dictum eſt
¶ (Qui tonus in ſpecies) Hic determinat autor de
tono quo ad ipſius diuiſionẽ Et diuiditur hec ps in
duas In prima parte diuidit autor tonũ in ſpecies
In ſecunda parte drãs illaꝝ ſpecieꝝ ſubinfert Scḋa
ps ibi (Impar dat numerus) Ad huc prima ps diui
ditur in duas In prima pte diuidit autor tonum in
ſpecies. In ſecunda parte ſubdiuidit eaſdem ſpcies
Secũda pars ibi (Quatuor autentos) ¶ Cir
ca primã ptẽ nota ꝙ tm̃ quatuor toni a grecis prio
⁊ principaliter erãt adinuenti Hij videlicet prothos
deutros ſeu deutrius tritus ⁊ thetrardus Hec em̃ no
mina greca ipi greci ipis imponebãt Hos aũt tonos
autentos. id eſt digniores appellauerũt Cantus em̃
qui tunc tpis habebat̃ eiſdẽ quattuor tonis ꝓprie po-
terat attribui Nõdũ em̃ beatus gregorius cantum
gradualis ⁊ anthiphonarij: Nec ſanct⁹ ambroſius ſu
um dictauerũt cãtũ quib cãtibus nũc ſancta mater
eccl'ia vtit̃ Moderni itaqꝫ muſici vidẽtes predictos
quattuor tonos minus poſſe ſufficere ad oẽ genus
cantus diſcernendũ. quatuor alios· predictis quatu-
or addiderunt. quos plagales ſeu ſubiugales· ſiue
ſeruo ſeu diſcipl'os prefatoꝝ quattuor vocauert̃: quẽ-
libet predictoꝝ tonoꝝ in duos ſcindẽdo ſeu diſtingu-
endo vt prothũ in primũ ⁊ ſecũdũ Deutrũ in tertiũ
⁊ quartũ Tritũ in quintũ ⁊ ſextũ Thetrardũ in ſepti
mũ ⁊ octauũ Dicit̃ aũt prothus a prothos qḋ eſt pri
mũ Deutr⁹ ſeu deutrius a deutro qḋ eſt ſecũdũ Tri

tus a tris qđ eſt tres Thetrardus a thedras qđ eſt q̄tuor Primo em̄ iſti toni ſm ordinē debitū erant diſpoſiti licet nunc plagales toni ſint eiſdē immixti D (Impar dat numerus) Hic ſubiungit autor drās tonor̄ Et diuidit hec ps in quatuor ſm q̄ autor quatuor drās tonor̄ aſſignat Secūda ps ibi (Autenti propria) Tertia ps ibi (Autētos dn̄os) Quarta pars ibi (Autenti ſurſuȝ) Prima drā talis ē q̄ autēti toni ſm ordinem ſunt in numero impari poſiti. Plagales vero in numero pari. Secunda drā eſt q̄ autenti toni primo erant adinuēti. Plagales vo poſtmodū Tertia drā eſt q̄ autēti ſūt digniores tāq̄ dn̄i. Plagales vero indigniores tanq̄ ſui ⁊ diſcipuli Quar. drā eſt q̄ autenti in curſu ſuo tendunt ſurſum Plagales vero deorſum vt infra planius patebit Nota etiam q̄ ſecundus tonus dr̄ plagalis prothi. i. ſecūda ps primi toni q2 in eadem claue in qua ⁊ primus finit ⁊ deorſum tenditur in ſuo cātu Quartus vero dr̄ plagalis deutri. i. tertij. Sextus plagalis triti. i. quinti Et octauus plagalis thetrardi ⁊ ſeptimi Et reliqua ſatis lucide patent in textu

In dſolre tonus prim⁹ finitq3 ſecundus Hos ⁊ finire quādo q3 poteſt alamire Fert elami ternuȝ cui cōſociabo quaternū Cuius finē cū mi quandoq3 dabit bfa b mi Ffaut

hinc quintum ſociatq; tonu; ſibi ſextum Interdũ tutũ quis finem c dat acutũ. Septimus octauus gſolreut eſt ſociatus Hic finiſq; datur excep"tio nulla ſequatur.

Autẽti de fine toni deſcendere poſſũt Ad primas voces: aſcẽdere vocibus octo Sepius hinc no"nã ſociatq; licẽtia vocẽ Ad quintas voces ſcãdunt a fine minores Deſcẽſu quartaſ poſſunt quoq; carpere voces Quartas natura donatq; licentia quintas Interdum binas ſupra laſciuia voces Cãtus multorũ ſuper addit ſepe tonorũ Que ſemiditonũ ſociat qñq; deorſu; In primo quintoq; tono ſibi cõſociato Sepius ad

quartaꝫ cupit iſtis addere vocē For
mula cunctorum ſic eſt tibi ſcripta to
norum Raro mutabis hanc formā
vel variabis Antiquū cantuꝫ ſi vis
perpendere tantum Curſus preſcri-
ptos noſcas variare modernos Scā
dentes curſum deſcendenteſqꝫ deor-
ſum Nunc ad velle ſuū cantuꝫ dictā
do modernum Qui cantus totus
⁊ anormalus eſt vocitandus Quan
do preſcriptas fertur tranſcendere
metas

Sequiť ꝑs principalis huius capituli: In q̄ autor
tractat de tonis quo ad claues: in quib⁹ cātus ipoꝝ fi
niť Et diuidiť hec ꝑs in duas In prima ꝑte facit au
tor ꝙ dictū eſt claues ſcꝫ tonoꝝ oñdendo· In ſecunda
ꝑte ex hijs dictis ſubiūgit formulas diuerſoꝝ tonoꝝ
Scđa ꝑs ibi (Autēti de fine) Prima ꝑs adhuc diui-
diť in q̄ttuor partes ſm ꝙ ſunt q̄tuor claues tonoꝝ fi
nales. Scđa ꝑs ibi (Fert elami) Tertia ꝑs ibi (Ffaut
hinc quintuꝫ Quarta ꝑs ibi (Septimus octauus)

Capitulum. IIII.

¶ Ad cognitionē harū partiū nota quatuor. q̄ pri-mus ⁊ ſecundus tonus q̄ ad oēm cātū ſuū tam anti-phonarū q̄ rn̄ſoriorū ⁊ introituū ⁊ aliorū cātuū finiūt in dſolre Aliqū etiā (ſed raro) finiūt in alamire ꝑ cātuȝ bdurū. Tertius ⁊ q̄rtus ton⁹ finiūt in elami Interduȝ etiā licȝ raro finiunt in bfabmi ꝑ cātū bdurū. Quint⁹ vero ⁊ ſextus ton⁹ ꝯmuniter ⁊ naturaliter finiunt in ffaut in linea Aliqū tn̄ ſed raro finiunt in csolfaut qū cāt⁹ bmollis infra in manu nō poterit rite neumari. Septimus vero ⁊ octau⁹ ton⁹ ſp̄ finē faciūt in gſolre ut ¶ (Autēti de fine toni ⁊c.) ¶ Ex predictis ſub iūgit autor formulas tonorū Dicēs q̄ autēti toni in fra claues ſuas deſcēdere pn̄t ad proximas voces Aſcē dere vo ad voces octauas exēplū ſume de primo to-no: qui finit r̄lariter in dſolre Hic pōt in p̄ncipio ſui cātus in medio ſeu circa finē vbi placuerit: deſcēdere ex ſui natura in Cfaut ⁊ aſcēdere ad octauā vocē ſui fi nalis vicȝ ad dlaſolre Qū vo finit in alamire hoc ibi intellige de ſuo aſcenſu ⁊ deſcēſu infra finalē ad vnaȝ vocē Hoc idē etiā debes ſentire de ſingulis tonis au-tent; q̄ ad claues ſuas finales in aſcēſu ⁊ deſcēſu Quī tus tn̄ tonus ꝓpt̄ ſemitonij impꝫfectionē raro reqrit infra ſuū finalē vicȝ ffaut vnā vocē Sed pl̄es ex licē tia aut vnā aut nullā vt infra plenius patebit ¶ Plagales vero toni infra claues ſuas finales regl̄r ⁊ naturaliter pn̄t deſcēdere ad diateſſerō ſiue ad quar-tam vocem Aſcēdere vero ad quintas voces ſiue ad diapēte: ita tn̄ q̄ finalis vox ipſius clauis aſcēdendo ſeu deſcendendo pro prima computetur voce Exem-plum ſume de ſecundo tono qui eſt plagalis primi.

Hic finitur in dſolre ſicut ſuus autentus vt dictum eſt. Hic poteſt regulariter ſeu naturaliter deſcendere ad Are ex licentia ad g grecum: aſcendere vero ad ala mire Unde nota hic diligenter ꝙ tã autẽti toni quã plagales quãuis habeant naturalẽ curſum vt dictuꝫ eſt in quo vt frequenter currunt: permittitur tamen ex licentia ꝙ quilibet ipſorum infra ſe ⁊ ſupra ſe aſſu/mat ſibi vnaꝫ vocem ⁊ ex laſciuia interdum duas vo ces: ita vt prim⁹ deſcẽdere queat ad bmi ⁊ ſupra aſcen dere ad elami in linea Et ſecundus ex licentia ad g grecum videlicet gamaut deſcendere Et ad bfabmi aſcendere Preterea ex laſciuia cantus (vt dictum eſt) parcitur tam autentis ꝙ̃ plagalibus tonis vt ad huc ſupra ſe ⁊ infra: interdũ nõ ſepius aſſumere que ãt vnam vocem Sicut eñ pueris parcit̃ ꝑ licentiam ipſis datam exeundi ſcolas ad tempus Et ſi interdũ (raro tamen) ex ſui laſciuia pauliſꝑ excedunt diſſimi/lantur Sic per ſimilitudinẽ in cantu nunc per licẽ tiam nunc per laſciuiã plura diſſimulãtur Ita tañ ꝙ iſta laſciuia in eodẽ cantu raro fiat ¶ Item nota ꝙ de huiuſmodi laſciuijs eo ꝙ raro fiunt regu/le generales nõ dantur Sed de hys tantũ que ſunt communia. Regula eñ eſt vniuſcuiuſ artis cõmu ne mandatum Inſuper ſcire debes ꝙ moderni can tores in ſui cantus carmine ſeu dictamine frequẽter transgrediuntur regulas antiquoꝝ preſcriptas aſcen dentes ⁊ deſcendentes in cantu ſuo ſicut placet. Uñ licet ipſorum cantus (quo ad predictas regulas ab ã/tiquis communiter traditas ⁊ obſeruatas quo quili/bet autentus infra ſuam finalem clauem deſcendere

poteſt ad vnã vocem ⁊ ſupra octauã ad vnã aſcẽdere ⁊ plagalis quilibet infra finalẽ deſcẽdere ad diateſſeron ⁊ aſcendere ad diapẽte) dicatur irregularis. quã do dictas metas excedit: nõ tñ in ſe irregularis fore cenſetur. qꝛ debitam formam moꝝ (quibꝫ cantus cõtexit̃ vt pſcriptũ eſt in precedẽti capitulo) obſeruare videntur ꝙ patet in vario cantu q̃ꝫ moderni concinũt ⁊ decantando dictant ❡ Preterea ſcire debes ꝙ primus ⁊ ſecundus tonus finire poſſent in Are. Si vſus ⁊ cõſuetudo ad hoc accederent Et tercius cum quarto in bmi: ⁊ quintus cũ ſexto in Cfaut Ita ꝙ totaliter eadem cõſonãtia cantus pſiſteret ⁊ pmaneret ſicut in dſolre elami ⁊ ffaut quo ad eoſdẽ tonos Sꝫ quia hoc raro fieri poſſet ⁊ nõ ſp ideo p artem tradite ſunt regl'e ⁊ claues finales cuiuſlibet toni generales ❡ (Sepius ad quartam) Dicit autor ꝙ cantus primi ⁊ quinti tonoꝝ ex ſui laſciuia infra clauem finalẽ ſepius deſcẽdũt ad quartam vocẽ vt patet ſupra in alleluia (Sponſa dei ſpecioſa margaretha) ⁊ in reſponſorijs de ſancta anna (mel ⁊ lac) ⁊ in dedicatione eccleſie in reſponſorio (Bñdic dñe) ⁊ in quãpluribus alijs cãtibus ℟ Nota etiam ꝙ plura reſponſoria pmixtos hũc tonos ſcilicet quintum ⁊ ſextum que tñ frequenter quinto tono attribuuntur in quibus etiam frequenter fit deſcenſus infra finalem ad quartaꝫ vocem Sicut patet in purificatione virginis marie: in reſponſorijs (Reſponſum accepit ſimeom Suſcipiens iheſum in vlnas) Et cuꝫ hoc reſponſoria hñt principia ſexti toni quia incipiunt in dſolre: idem intellige de alijs tonis De primo tono ſume exemplum in

antiphona (Salue regina) que ſm plures deſcendit ad Are ⁊ in reſponſorio (Filie iheruſalem ꝙ ſimiliter tranſit ad Are. ⁊ ſm aliquos ad gamaut. Et ideꝫ patet in antiphona (Ecce tu pulcra) ⁊ ſic de alijs cantibꝰ in tali claue

Claues ſeclorum per amen poſt diſce tonorum Clauibus in grauibus cum finē dat tibi cantus Primi quart ſecloruꝫ ſext a dat amē tibi paruum Introitus norma ſed ſextus tollit ab iſta Semper ſeclorum dat amen grauis f tibi quorum Hec dat amenqꝫ toni ſeclorum qđqꝫ ſecundi Terni quint ſeclorum ſimul oc c dat tibi paruum Prefert ſeclorum ſepteni d tibi paruum Daqꝫ tonis ſurſum ſeclorum quiſlibet aptum Hos cum finitos per cātus cernis acutos Hec breuiter poteris cum neuma diſcere ſi vis.

Capitulum. IIII.

Iſtinc ſubſcripta: que lucidat omnia
dicta Et que cunctorum ſpecies dat
ſcire tonorum Nam ſubſe ſpecies re
tinere tonos ſcio plures.

Sequitur tertia ps principalis huius capituli quar
ti: In quo autor tractat de clauibus quibus ſecu-
lorū amen tonoꝝ adaptant̄ quedam incidentia in-
terſerendo Et diuiditur hec in duas In prima parte
facit autor qḋ dictuꝫ eſt. In ſecunda pte ea que dixit
per demōſtrationē cantus ſubiungit Secūda ps ibi
(Primuꝫ querite) Adhuc prima ps diuidit̄ in duas
In prima pte ſeculoꝝ amē: cūctoꝝ tonoꝝ clauibꝫ ſpeci
alibus ad hoc deputatis adaptat In ſecūda parte ex
huiuſmodi dictꝭ ſpeciales drās tonoꝝ ſubinfert Se
cunda ps ibi (Primus habet ſubſe) In prima parte
dicit autor ꝙ ſeculoꝝ amen primi quarti ⁊ ſexti toni
adaptantur a acuto.i.alamire Sed ſeculorum amē
ſecundi toni adaptātur F graue.i.ffaut in linea Ter
tij vero ⁊ quinti ⁊ octaui toni ſeculoꝝ amen adaptāt̄
ad cſolfaut Sed ſeculoꝝ amen ſeptimi toni adaptan
tur dlaſolre Et hoc intellige quādo predictoꝝ tonoꝝ
cantus in grauibꝫ clauibus finitur: qꝛ qn̄ primus to-
nus finit̄ in alamire tunc ſuum ſeculoꝝ amē adaptat̄
elami in linea Silr̄ qn̄ ſextus tonus finitur in cſolfa
ut ſuū ſcl'oꝝ amē: ſilr̄ elami in linea adaptat̄ Hic no
ta ꝙ alamire bfabmi ⁊ cſolfaut vocant̄ claues affina-
les ſuaꝝ infra quintaꝝ ſcꝫ dſolre elami ⁊ ffaut: quia

in eleuatione ⁊ depreſſione ꝯcordāt cū clauibus eiſdē que claues dicūt naturales finales Septimus aūt ⁊ octouus tonus ſupra in quinta ſua ſcꝫ dlaſolre vo/ cē aſſumere nō valent finalē: ergo nūꝙ̄ ſurſum finiūtur nec ſuū ſeculoꝝ amē vnquā variatur Etiā notandum ꝙ ſecl'oꝝ amē diuerſoꝝ tonoꝝ variantur in fine ſm̄ varias ſuas dr̄ās de quibꝫ poſtea patebit.

PRimus habet ſubſe ſpecies ſi/ cut lego quinqꝫ Alter hꝫ nul/ lā. ternus ſubdit ſibi ternā Quatuor ⁊ quartus: vnā quint⁹. quoqꝫ ſext⁹ Septime bis binas. octaue totqꝫ ſu peraddes Hecqꝫ per exempla cog/ noſceſ hic tibi ſcripta Prim⁹ vt ecce leua: ductus: volo: lazare: ſalue. P⁹ quā cōſurge: tibi cōſociabo ſecūde. Fauus dat terne: ciues: ſalua: quo/ niāqꝫ: Quarta tota: ſecus: benedi/ cta: tulit: dabo factus Fons: omnis: quintus. ſextus lupus: ⁊ benedictus Septimus: ipſe preibit: ex: ſcimus:

ſtella: tu es qui Octauus gaude: fili: pri⁹: egoqꝫ nos qui. Dicta ſed extre ma ſpecies tibi ſcit peregrina Pſal morū queqꝫ dictis tonis ſuperadde Infra per varias tibi formas ordi ne iunctas Hij verſus clare tibi dāt pſalmos reſonare Ut remi primus tonus vſurpat quoqꝫ ſextus Terti⁹ octau⁹: vt re fa datqꝫ ſecūdus Per varias claues vt re fa ſed ſuperad des Cfaut ꝛ tales gſolreut accipe claues Lala ſol quartus vt mi ſol dat tibi quintus Solſol fa ſol la ſep timo ſunt ſociata Magnificat pſal mus iungatur et hinc benedictus. Quos diuerſoꝛuꝫ mutabit forma to noꝛum Primus cum terno ſextoqꝫ

tono ſociato Trudenti ni ne voces cupiunt ſociare Septimus octauus ſi dict quartuſqȝ ſecundus Septenū ni ne cupiunt aliqui releuare Per dictas quintum voces fert virgula ſurſuȝ Ut tibi ſubſcriptus plene dat noſcere cantus

Hic autoꝛ ex pꝛedictis ſubiungit ſpeciales tonoꝛum differencias Et diuidit̃ hec pars in quatuoꝛ In pꝛima parte autoꝛ differentias tonoꝛum ānumerat In ſecunda parte illas per exempla demonſtrat In tertia parte variā pſalmoꝛum melodiam ex his dictis ſubinfert In quarta parte cuiuſlibet cantus octo tonoꝛum neumas finales et pꝛincipia magis vſitata ꝑ oꝛdinem annectit: cantus videlicet qui in grauibus finalibus finitur Secunda pars ibi (Primus vt ecce) Tertia pars ibi (Pſalmoꝛum quinqȝ) Quarta pars ibi. Neumas finales. Textus non indiget multa declaratiōe quia planus eſt: erit tamē planioꝛ poſtmodum per cantus demonſtrationem quicqȝ eñ in textu ponit̃ opoꝛtet neceſſario vt ꝑ demonſtrationem cantus (Si textus debeat intelligi) lucide declaretur.

¶ Hij verſus clare ⁊c. ℞ Hic ſubiungit autoꝛ melodiā pſalmoꝝ dicens ꝙ pſalmi pꝛimi ⁊ ſexti toni incipiūt in ffaut ꝑ cātū bmollē ꝑ has voces vt re mi.

Capitulum. IIII.

Pſalmi vo tertij ⁊ octaui toni incipiũt in gſolreut ꝑ has voces vt re fa Pſalmi vo ſecundi toni in Cfaut per eaſdem voces vt re fa Sed pſalmi quarti in alamire Quinti in ffaut Pſalmi vero ſeptimi toni in dlaſolre vt infra lucidius demonſtrabitur per cantum ſingulorum tonorum Subiũgit deinde autor in littera ꝙ melodia in magnificat: ⁊ benedictus: etiam eſt diuerſa ſm diuerſos tonos vt etiam infra patebit.

NEumas finales cõmunes octo tonorum Per varias ſpecies iſtinc ex ordine diſcas Pricipiũ varium. ſʒ primo diſce tonorũ. Pſalere qnãdo chorũ bene cantum gliſcis eorum Bis duo principia dat primus: totqʒ ſecundus. A C D iũgis F: a ſed in his variabis. a modicũ primus: A groſſuʒ datqʒ ſecũdus Gamaut ac elami cãtũ dãt raro ſecũdi Rari⁹ hinc elami cantũ primat tibi primi Sepius E G c dat ternus rarius Fqʒ. Ordine C D ⁊ E F G

quarto dabo quinqꝫ A modicumqꝫ
tono raro quarto ſociabo F dat pꝛĩ
cipiũ quinto ſimul a c acutũ G raro
qꝫ tono poteris cõiũgere quinto C
D pꝛincipia dat ⁊ F ſextꝰ tibi terna
G ſimul a b c d vult ſeptimus aſſoci
are C D E F G dabit vltimus addit
⁊ a c Raro pꝛincipia reperis cõmu-
nia plura Quãuis ſint plura tamẽ
hec nõ oꝛdine iũcta Clauibus in gra
uibus cũ finẽ dat tibi cantus Clari-
us exẽplis ſubſcriptis iſta videbis.
Hec ps poſſet diuidi in plures ptes ſm plꝰes tonos
vult tñ autor ſic dicere Octo neume finales genera-
les octo tonoꝝ ſunt poſt pꝛedicta diſcende: ſed tñ pꝛi
us ſcienda ſunt pꝛincipia cantus cuiuſlibet toni que
ſunt diuerſa ſm diuerſos tonos ℞ ¶ (Bis duo
principia ⁊c̃.) Dicit autor ꝙ pꝛimꝰ tonus quo ad in-
ceptionẽ ſui cãtꝰ q̃tuoꝛ hꝫ pꝛincipia magꝭ vſitata ſcꝫ C
D F G graues ⁊ a acutã C vt in antiphona (Ductꝰ
eſt ihelus) D. vt in ãtiphona: Ecce nomẽ dñi: F vt in
ãtiphona: volo pr̃: ⁊ in ãtiphona: Lazarus: In a vt in
ãtiphona: Salue regina: Inuenit etiã in C grauiſ in-

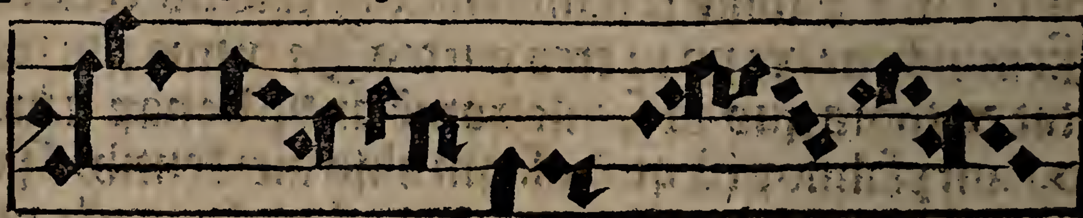
cipere vt in rñſorio: Ego te tuli. Secũdus tonus ſilr hꝫ q̃tuor principia magꝫ vſitata ſcilicet A C D ⁊ F graues A vt offertoriũ: Ad te dñe leuaui: C vt in ã tiphona: Nõne cor nrm: In D vt in ãtiphona: Ecce in nubibꝫ celi: In F vt in ãtiphona: Quẽ vidiſti In B greco ſcꝫ in gamaut etiã incipit cãt⁹ ſecũdi toni ſed raro vt in rñſorio: Educ de carcere: Silr in E graui: vt in ãtiphona: Ecce maria: Quã tñ quidã ⁊ ꝯmuni⁹ in Ffaut incipiũt Repit etiã incipi in b inferioris ſi- nomeni ſeu bmolli vt in graduale: Saluũ fac ſuum

Terti⁹ ton⁹ hꝫ principia tria magꝫ vſitata E G gra ues ⁊ c acutã ⁊ raro f graue E vt in ãtiphona: Quan do natus eſt: F vt introit⁹: Nũc ſcio vere: G vt in ãti- phona: Fac benigne: c vt in ãtiphona: Viuo ego: ⁊ ãti- phona: Vnũ opus: Quart⁹ ton⁹ quinqꝫ hꝫ principia C D E F G. C vt in ãtiphona: Bethlẽ: D vt in ãti- phona: Bñdicta tu: E vt in ãtiphona: Fidelia: F vt in ãtiphõa: Sciẽs q: G vt ãtip. O mors: D Qui tus ton⁹ hꝫ tria principia F graue a ⁊ c acuta F vt ãti phona: Alma redẽtorꝫ. ⁊ in ãtiphõa: Oĩs vallis: In a vt in ãtiphõa: Fons ortoꝝ: c vt in ãtiphõa: Eleua- mini: ⁊ in ãtiphõa: In ſole poſuit: G raro vt ꝯmunio Nõ vos relinquã Sextus ton⁹ tria hꝫ principia C D F: C vt all'a Vox exultatiõis: D vt ãtiphona: Si ego ver⁹. F vt ãti. Nõ turbet. Raro in G vt ãti. Neſci ens mr virgo: Sed rarius in bmolli vt ꝯmunio: Re dime me: Septim⁹ quinqꝫ hꝫ principia G grauẽ a b c d G vt in ãtiphõa: Aſſumpta ẽ: a vt i ãtiphõa: Ipſe preibit: b vt ãtiphõa: Cõſtitues: c vt ãtiphõa: Scio cui credidi: d vt ãtiphõa: Sit nomẽ: Octauus ſeptem hꝫ principia C D E F G graues ⁊ a c acutas C vt ãtiphõa: Stabũt iuſti: D vt ãtiphõa: Dixit dñs mu

lieri. E vt antiphona. Hora eſt. F vt antiphona. Magi vide ntes. G vt antiphona. Dum ortus. a vt antiphona. Scitote. c vt ãtiphõa In eternũ. ⁊ ſic de alijs

In iſta parte autor ea que ſupͣ dicta ſunt de tonis p demõſtrationẽ cantus declarat Et diuiditur hec ps in tres partes In prima pte tractat de tonis quo ad ſeculoꝝ amẽ antiphonaꝝ ⁊ melodiam pſalmoꝝ cũ quibuſdam alijs incidentibꝫ In ſecunda pte tractat de tonis quo ad verſus ⁊ glͣa pͣtri reſponſoriorum In tertia parte tractat de tonis quo ad verſus introituũ Secũda ps ibi: Verſus cantare Tertia ps ibi Quos dãt introitus. Adhuc prima ps diuidit in octo ptes ſm nũeꝝ octo tonoꝝ Secunda ps ibi. Secundũ aũt ſile eſt huic. relique due partes patebunt per ordinẽ Adhuc prima pars ſicut ⁊ quelibet alia partiũ diuidit in quatuor partes ℗ In prima parte premittit autor notam ſeu neumã quãdam finalem ⁊ generalem cuiuſlibet antiphone. primi toni in fine applicabilem. per quã etiam neumam finalem cantus primi toni diſcernitur ab alijs cãtibꝫ In ſecunda parte formulam primi toni tamen principijs ſuis vſitatis que ⁊ prius per metrum poſuit: ſubiungit In tertia parte ſpeciales regulas ſeu notabilia ſpecialia de inceptione primi toni tam principalis q̃ȝ differentiarum ſuaruȝ ſm principia prius poſita annectit In quarta parte melodiaȝ pſalmorum primi toni ſubinfert Partes patebunt per ordinem ⁊ ſatis plane ſunt Si diligenter inſpiciãtur inceptiones antiphonarum ⁊ ſpeciales [illegible]ceptiones ſeculoꝝ amen nõ ſolũ in hoc primo tono ſed etiã in

ſequentib⁹ tonis p̄ ordinē. Per notā em̄ finalem gn̄alē vnus tonus diſcernit ab alio Sed p̄ inceptiones antiphonaꝝ tā toni principales q̄ꝫ finales cognoſcūt vt infra ſtudioſo lectori patere poterit Nota etiā q̄ melodia pſalmoꝝ in fine ſm̄ varias drās variat.



Primū querite regnū dei

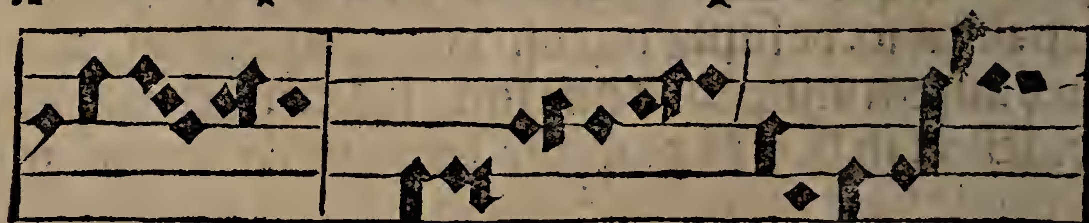
N Nota q̄ cuicūqꝫ cātui ſeu antiphone nota finalis preſcripta ſup. (Primū querite regnū dei) eſt apte ⁊ debite applicabilis: primi toni fore cenſet Formula aūt primi to. hec eſt C D E F G a b c d e f g Dr aūt formula a formādo q꞉ claues tā in formula primi toni q̄ꝫ etiā in formula ſequētiuꝫ tonoꝝ poſite ſeu ponēde: dant formā regularē cuilibꝫ tono ſeu cātui cuiuſlibet toni q꞉ inter eaſdem claues quilibet cātus tonoꝝ regulariter currit. Et ſi ſepius eaſdem claues excedit dr̄ fore irregularis quo ad eundē tonū. nō tn̄ eſt neceſſariū ex hoc q̄ quilibet cantus octo tonoꝝ oēs claues que in forma ipſius ponūt plene pcurrat Ples em̄ cant⁹ videm⁹ vix quinqꝫ vel quatuor claues pcurrere ⁊ q꞉ eidē cātui ſufficiūt Ideo nō eſt opus ples claues pcurrere Principia aūt primi toni ꝯmunia ⁊ mag᷒ vſitata ſūt qtuor C D F graues ⁊ a minuta. Min⁹ vo ꝯīa C grauis vt p꞉ʒ in rn̄ſorio (Ego te tuli) ⁊ G grauis: in q̄ atiq̄ incipiebāt ātiphonā (Tecum principium) ⁊ quaſdam alias conſiles vt (Canite tuba ⁊c̄) Quas moderni incipiūt in F graui

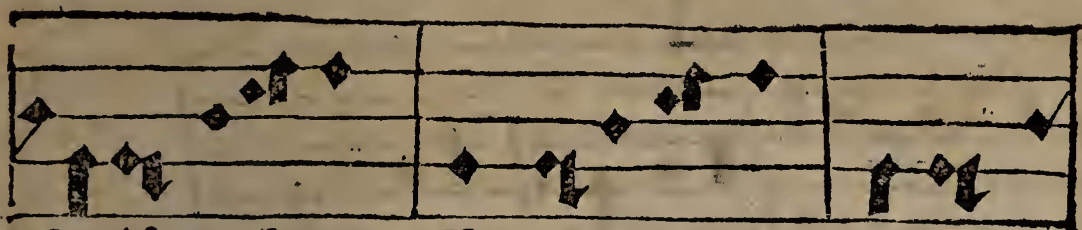
R Nota etiam ꝙ antiphone que in ipſa D finali incipiunt ⁊ nõ ſubito ad diapente aſcendũt ⁊ que ſupra a finali in f ꝑ ſemidytonũ incipiũt deſcendentes ꝑ diateſſeron ad C faut licꝫ etiam deinde ad diapente ↄſurgãt ad principale ſeculoꝝamẽ primi toni pertinere debebũt vt patebit infra in ſubſcriptis exẽplis Nota etiã ꝙ quidã vltro ſuis prauis vocibꝰ q̃ſdã cantus a ſuo regulari curſu diſtorquẽt vtpute iſtas antiphonas(Quid retribuã Cum inducerẽt Cum audiſſet iob) ⁊ ↄſimiles Cum eñi iſte antiphone ſint prothi .i.primi toni:⁊ leniter incipiende ipi eas acriter incipiunt ⁊ extollunt. itaqꝫ cũ iſtis ↄueniũt in principio (qñ natus eſt Qui de terra) ⁊ ceteris ſilibꝰ Nec mirũ de principijs cũ etiã fines ↄuertãt. Quidaꝫ etiã has ãtiphonas(O paſtor eterne:⁊ ſi offers munus tuũ) cũ ↄſimilibꝰ ſecũde drẽ ob merã vocem quiliſmatis aſcribere maluerũt quibꝰ tñ nõ eſt ↄſenciendũ cũ ſub principali tono debeant collocari Quiliſma auteꝫ eſt nota duplicem vocem inceptionis clauis ſeruans.

S Sequit̃ de drẽtijs Vñ nota ꝙ oẽs iſte ãtiphõe que in ipa claui finali D ſeu tono infra finalẽ videcꝫ in C incipiũt ⁊ ad diapẽte feſtinãdo currũt ad ꝑmã differentiam pertinebunt. Si autẽ in ipſa finali D incipiunt ⁊ ſubito ad diapente non conſurgunt ſub principali tono.vt ſupra dictum eſt collocabũtur· Omnes autem antiphone que infra finalem D incipiũt. videlicet in C ⁊ ad diapente feſtinantes non currũt ſecunde ſunt differentie Quidam tamen minus ſapientes antiphonã(Poſtulaui patrem meum)⁊ antiphonam (Iſte puer magnus) ad quartum tonum

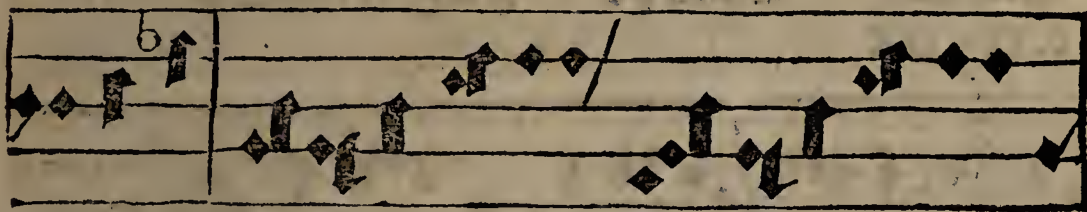
retorquere conabantur eo ꝙ in principio cū aliquib9 antiphonis quarti toni concordare vidētur Decepti etiam cōſimilibus cantuum principijs. Nota etiam ꝙ hec antiphona O beatum pontificem cum in principio ⁊ in fine eſſet ſecundi toni propter eius tm̄ eleuationem (O martine) a domino otone vt ſcribitur in dialogo muſice curioſe eſt emendata ⁊ ſub hac differentia collocata Omnes vero antiphone que poſt euouae in f graue incipiunt ⁊ ad finalem D per ſemitonū ⁊ tonum ſe precipitauerint Tertie erunt differentie Omnes autē antiphone que in eadem f graui incipiunt ⁊ per tonum ⁊ tonum ad a acutam aſcenderint ⁊ circumflectuntur vel ſine circunflectione vlterius aſcenderint ſeu moram in a acuta fecerint q̄rte ſunt differentie Omnes vero antiphone primi toni in F graui incipiētes ⁊ immediate per ditonum ad a acutam aſcendentes ⁊ deinde per totum deſcendentes Et omnes antiphone in a acuta incipientes quinte erunt differentie vt infra lucidius patebit ꝑ exempla

Principale euouae primi toni.

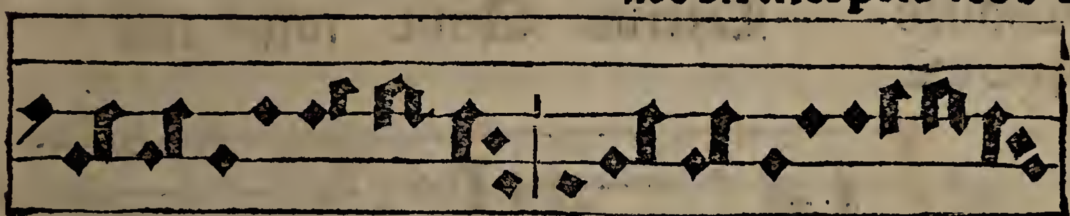




Quid retribum   Cum inducerent   Cū au

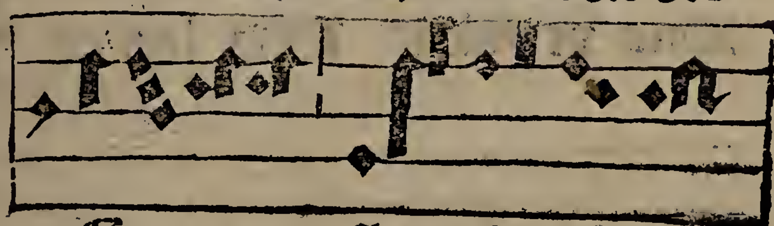


diſſet iob O paſtoꝛ eterne O paſtoꝛ eterne
hec eſt inceptio ſcḋe dr̄e

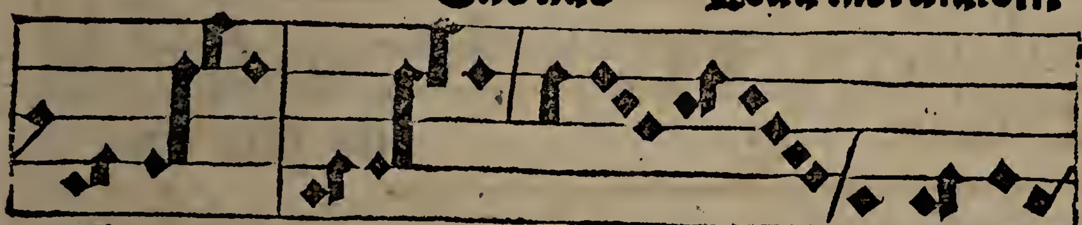


Si offers ipſi ſoli   Si offers ipſi ſoli
quiliſma   hec ichoatio ſcḋe eſt dr̄e

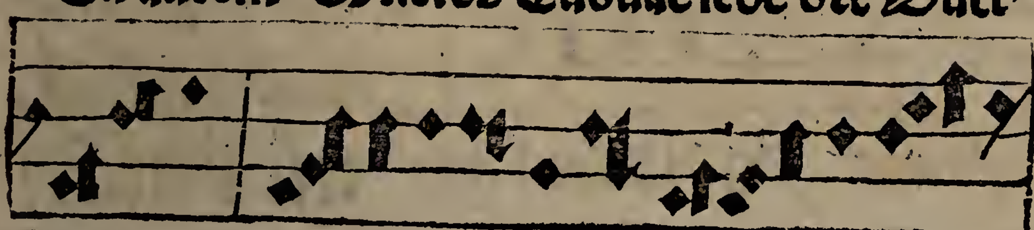
Pꝛĩa dꝛã



Euouae   Leua iheruſalem

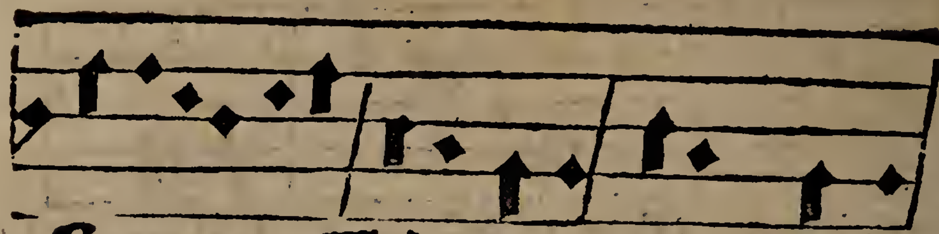


Cū autem Mlieres Euouae ſcḋe dr̄e Duct'ē

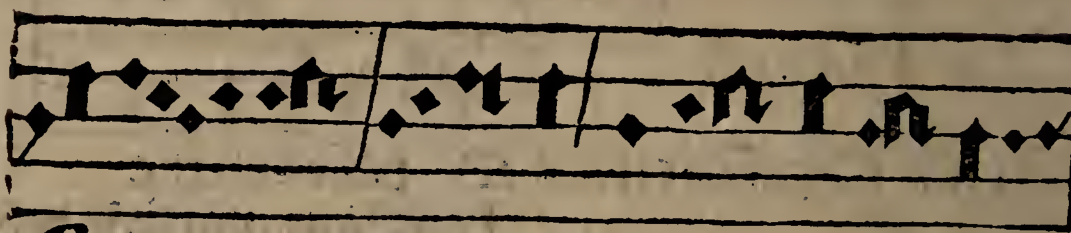


Iſte puer O beatum pontificē Poſtulaui patrē

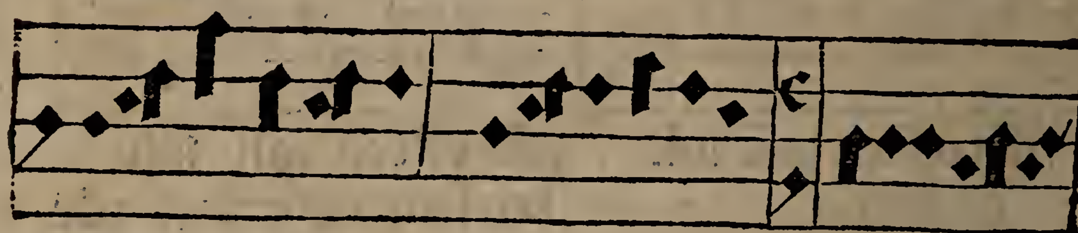
Capitulum. IIII.



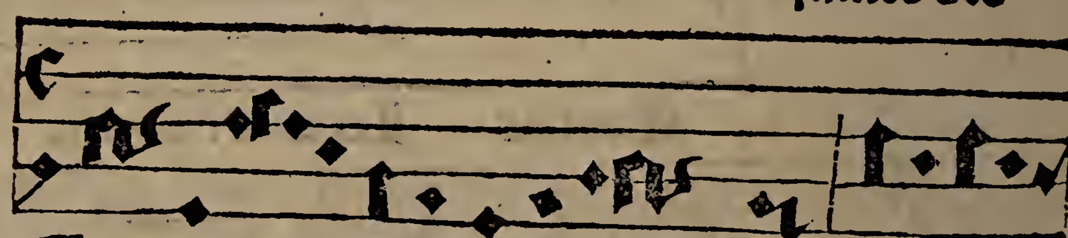
Euouae tertie dꝛē   Uolo pt̄   Reges tharſis



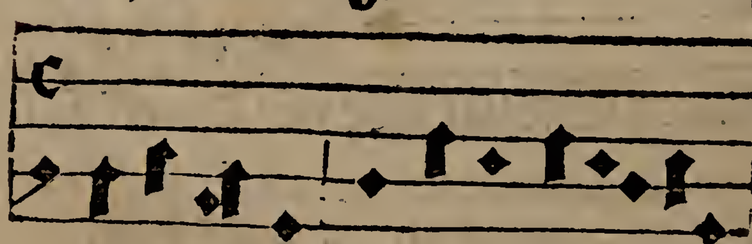
Euouae q̄rte dꝛē   Lazarus   Uenit   lumē tuū



Dn̄e vt videā   Dn̄s legifer   Euouae quinte dꝛē



Salue re gi na   Exi cito



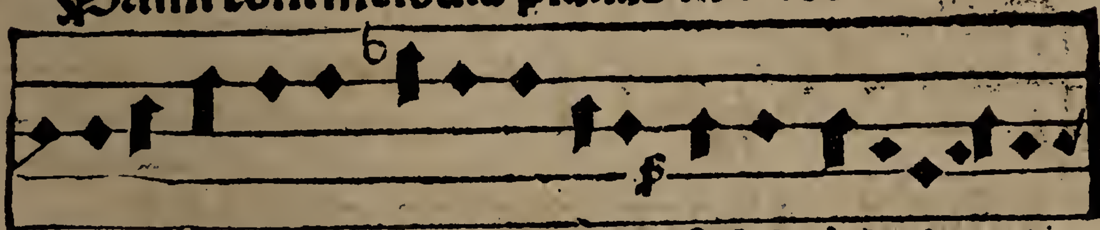
in plateas   Apꝫ theſaurꝫ ſuis

Seq̄r ito nati. pſal. mi. ſm āti

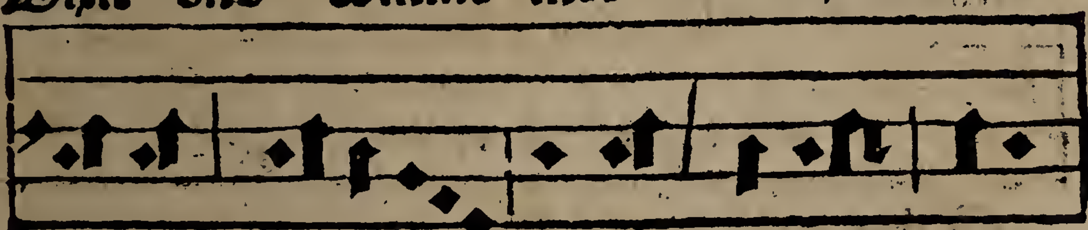
Intonatio pſalmoꝝ minorum ſm̄ antiquos.



Primi toni melodiā pſallas in direc to

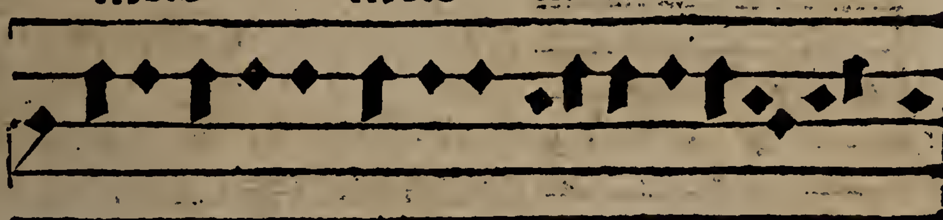


Dixit dñs domino meo ſede a dextris meis



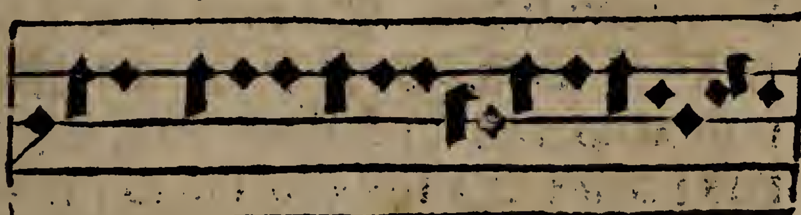
meis meis meis meis meis

Scḋm modernos.



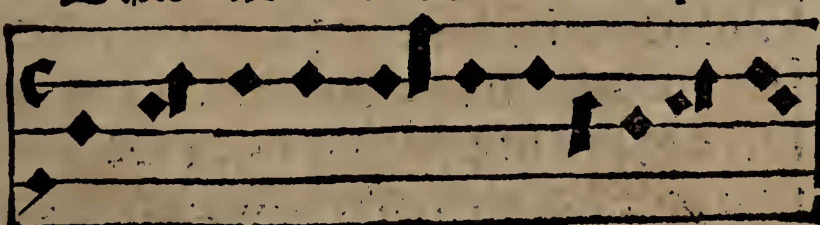
Dixit dñs dño meo ſede a dextris meis

Scḋm moderniores



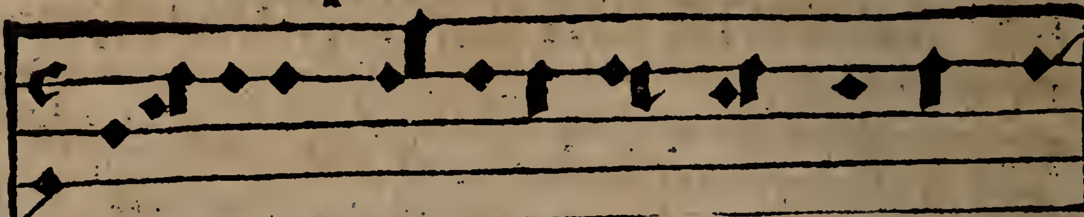
Dixit dñs dño meo ſeđ a dex. meis

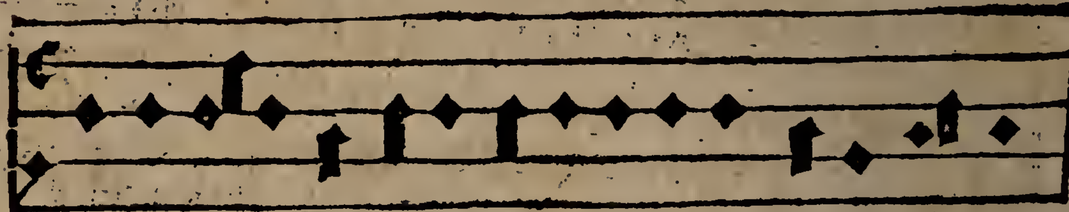
Intonatio pſalmoꝝ maiorum

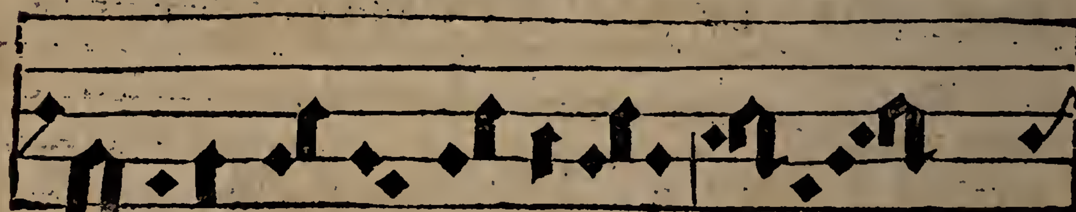


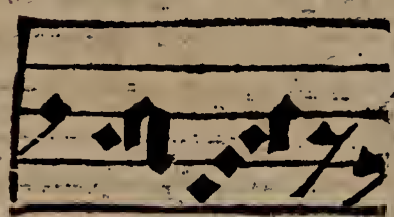
Magnificat anima mea dñm

Capitulum. IIII.





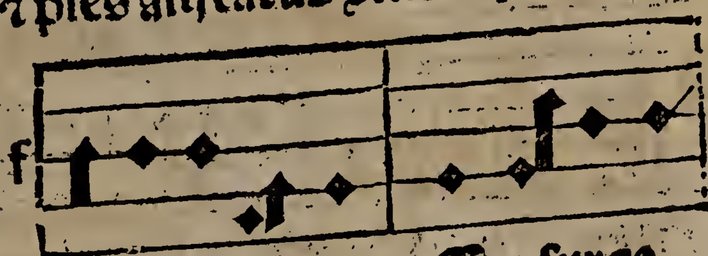




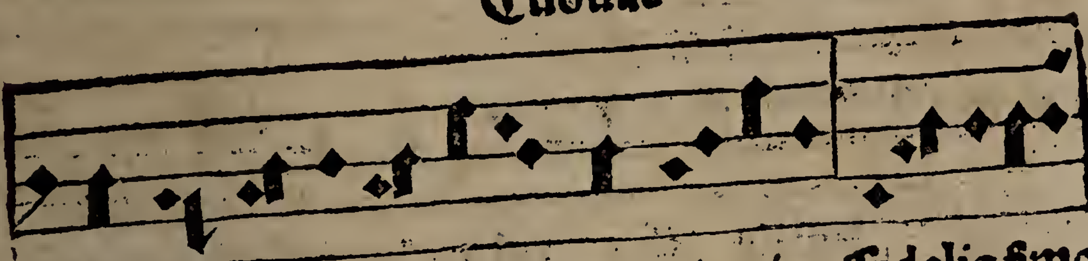
¶ Sequitur de ſecundo tono Circa cuius principium nota ꝙ cuicunqꝫ cantui preſcripta nota finalis debite eſt applicabilis iſte iudicat᷑ fore ſecundi toni Eſt autem hec formula ſecundi toni Γ A B C D E F G a b Sicut eñ quilibet autentus a ſua finali claue recepit ſuper ſe diapente ꝛ poſtea diateſſeron vt primus tonus a dſolre ad alamire requirit᷑ diapente ꝛ deinde ab alamire vſqꝫ ad dlaſolre octauã finalis requirit diateſſerõ. aſſumens tñ infra ꝛ ſupra vnam vocem ſi opus fuerit. Sic quilibet plagalis regulariter infra ſuã finalẽ clauẽ requirere poteſt diateſſeron ꝛ ſupra diapẽte. vt patet in ſecũdo tono qui a ſua finali claue D requirit diateſſeron ad Are ꝛ ſupra diapente alamire: aſſumens infra ꝛ ſupra vnam vocẽ regulariter ſi fuerit neceſſe Fi-

nit autē ſecundus tonus qd̄ ſepius dictū eſt in D ſol
re Sicut primus ſuus autentus Principia vero
ſecūdi toni vſitata ſunt q̄tuor ſcilicet A C D ⁊ F gra
ues Inuenitur etiam principium habere in Γ gre
co vt in reſponſorio. Educ de carcere. ⁊ in E graui vt
aliqui incipiunt anthiphonam Ecce maria. Nota
etiā ꝙ aliqui ſunt cātus qui ad gamaut ⁊ etiā ad pri
mū a non remittūt. nec etiā ad decimā c nec ⁊ ad vn
decimā d nō eleuāt de quibꝰ dubiū eſt an primi vel ſe
cundi ſint toni de quibꝰ eſt iſta diſcretio Si ad octa
uā a ⁊ ad primā nonā b b nō aſcendūt certiſſime ſunt
de ſecundo tono: cū aūt itaq̄ octaue a ⁊ vtraq̄ nona
b vtriuſq̄ toni ꝯmunes ad quaſdā cātus aſcenderit
Si diu in eis ꝑmaneat fine tertio aut quarto eas re
ꝑcuciat primi erit toni Si aūt in inferioribꝰ incipiet
⁊ ſm̄ quātitatē antiphone vel alterius cantus rariſſiē
ad illas aſcēdat ſecūdi erit toni vt antiphona (Circū
dātes circūdederūt) ⁊ plēs alij cātus ꝯſiles qui frequē
ter occurrunt.

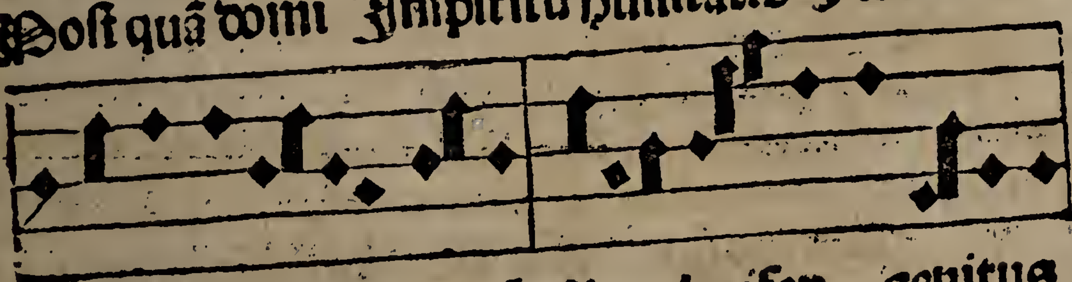
Sequiẜ Euouae ſecundi toni.



Euouae Conſurge

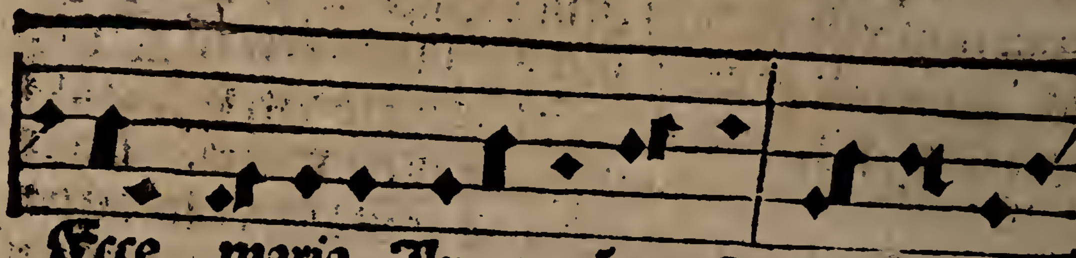


Poſt quā domi In ſpiritu hūilitatis Fidelis ſermo

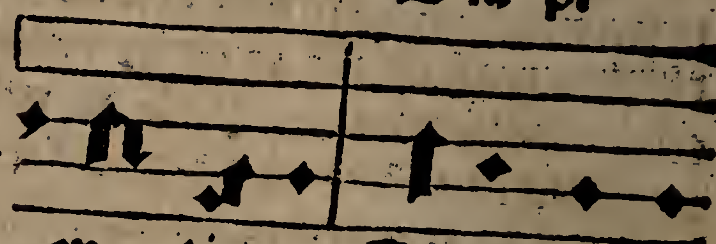


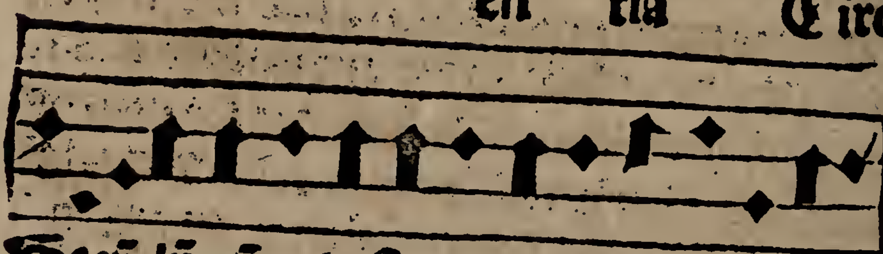
Genuit puerpa regē Ante lucifeꝝ genitus

Capitulum. IIII.

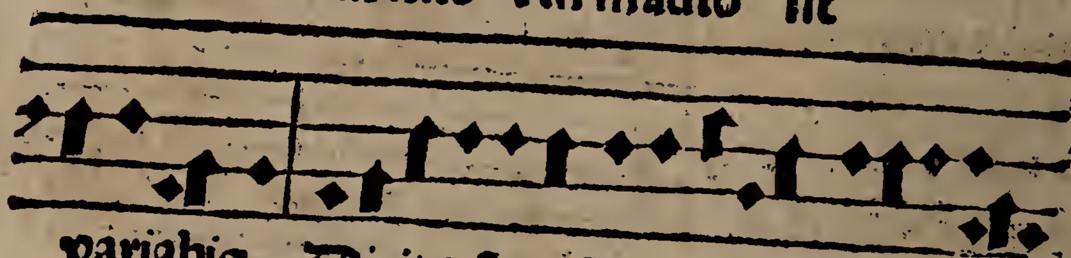


Intonatõ scdi toni i pſalmoꝝ minorum scdm antiquos.

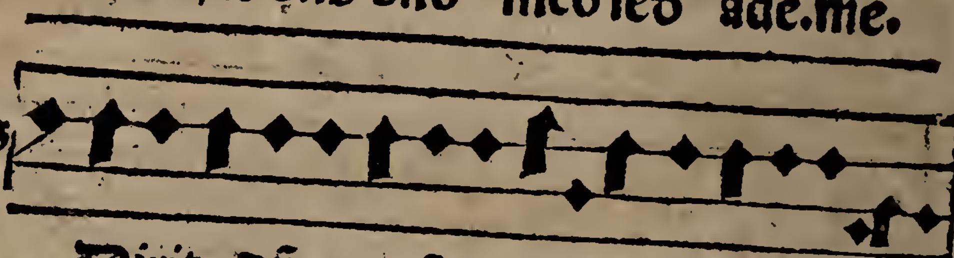




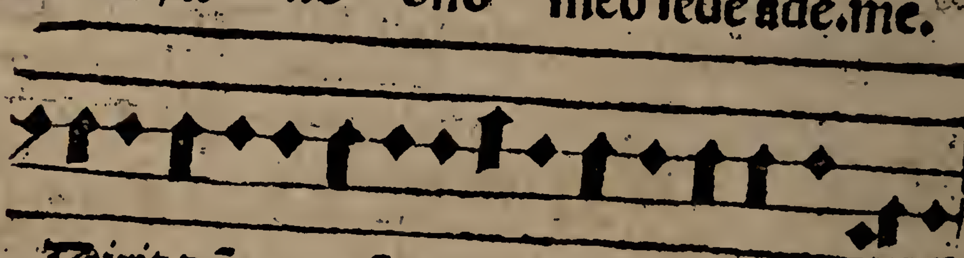
Secūdū aūt in fine ⁊ in madio ſic



Scdm modnos



Aliter ſm modernos

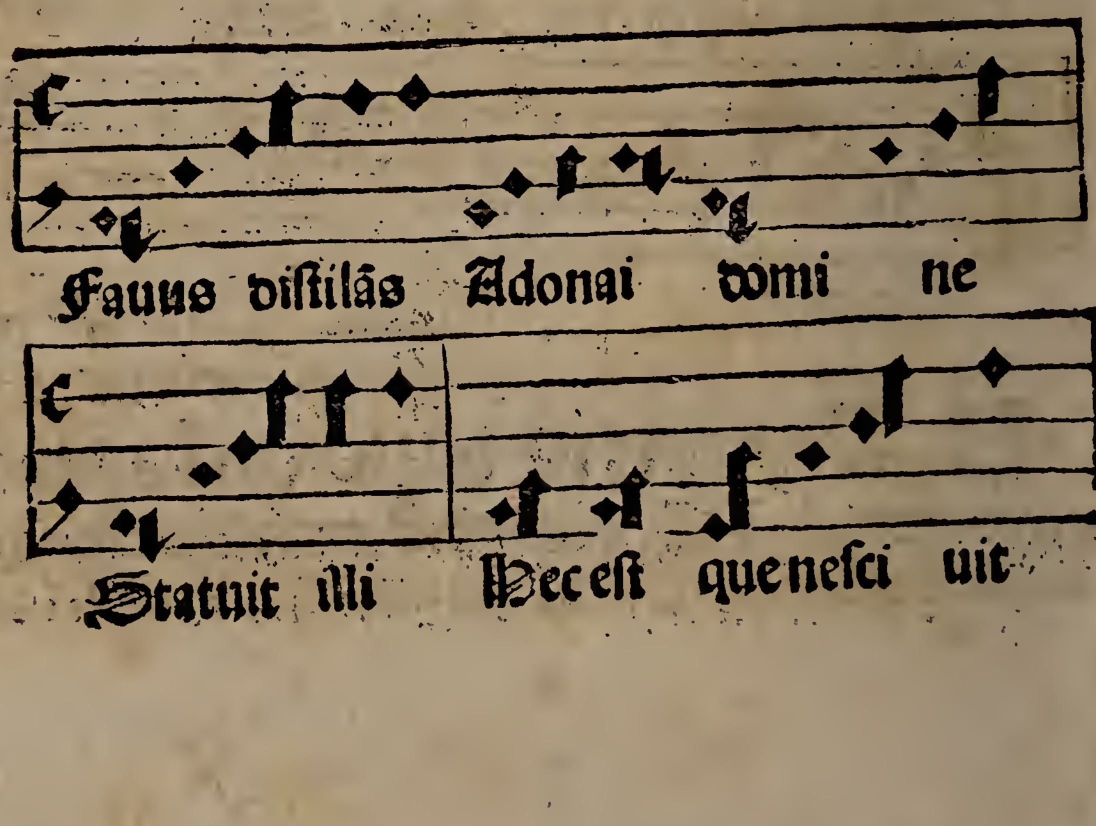


De tonis.

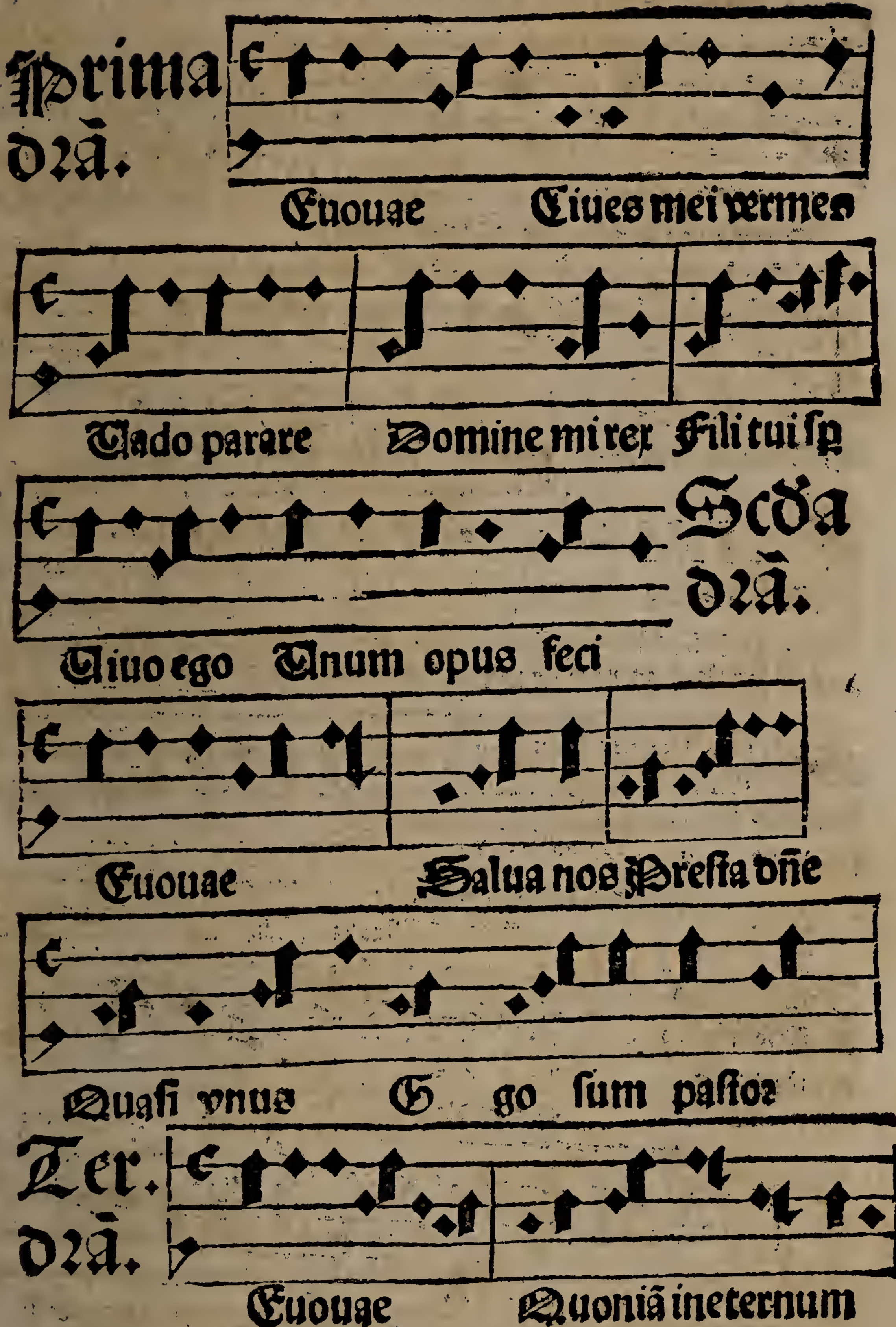


¶ De tertio tono qui apud grecos deutros dr. Et finitur in E graui ſiue in elami in ſpacio aſcenſum hñs ad ſuũ diapaſon: videlicet ad

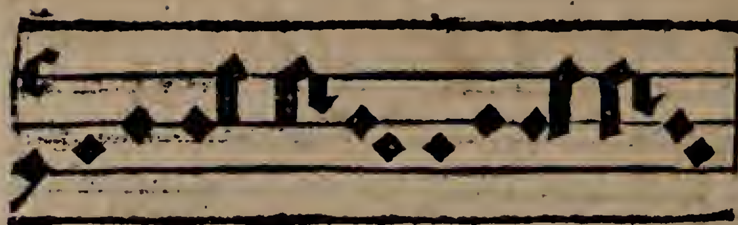
e acutā.aſſumens ſi opus fuerit vltra vnam vocem ſeu cordam cuius euouae in C acuta incipit Formula eius eſt D E F G a bb c d e f Prima tertij toni magis vſitata ſunt tria ſcȝ E ⁊ G graues ⁊ c acuta Similiter F graue ſed raro Etiā aliqn̄ bdur ſed rariſſiē De eius finali nota ſcripta ſupra ſunt.idē intellige ⁊ de alijs notis ſeu neumis generalib⁹ finalib⁹ Principale euouae nullas recipit anthiphonas niſi illas que in ipſa finali claue videlicet elami incipiunt ſiue aſcendāt ab ea ſemitonio aut ſemiditono ſiue deſcendāt ab ea tono vt infra patebit Pria drā recipit illas ātiphonas que ī G incipiūt ⁊ in nota vni⁹ ſillabe ⁊ ſeſtināter recurrūt ad c acutā:ſeu que in ipſa c incipiūt ⁊ alquātulū morāt in ea añquā deſcendāt ⁊ poſtq̄ deſcēderint iterū eā repcuciūt Scda drā recipit illas antiphonas que in G graui īcipiūt ⁊ paulatim ad c acutā aſcendūt. Tertia drā recipit illas ātiphonas que in G graui incipiūt tono aſcēdentes vicȝ in a: ibiq̄ iterato altius p ſemiditonū aſcendunt vt infra patebit



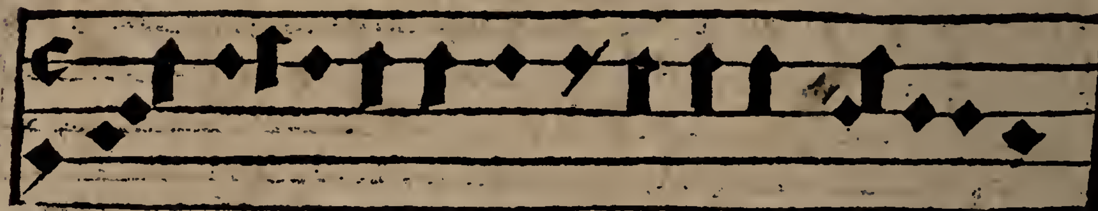
De tonis.

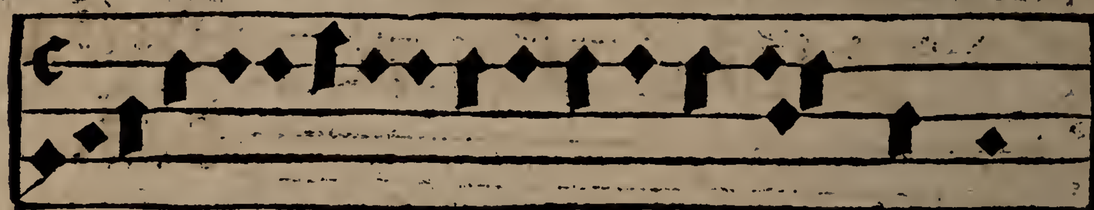

Prima orã.
Euouae
Ciues mei vermes
Vado parare
Domine mi rex
Fili tui ſp
Scda orã.
Viuo ego
Unum opus feci
Euouae
Salua nos
Preſta dñe
Quaſi vnus
G go ſum paſtor
Ter. orã.
Euouae
Quoniã in eternum

Capitulum. IIII.

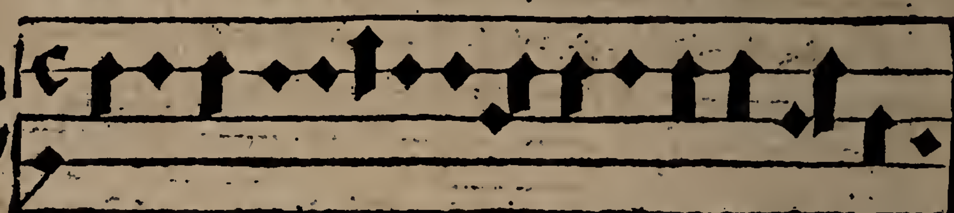


Intonatio tertij toni pſalmoꝝ mi-noꝝ ſm antiquos

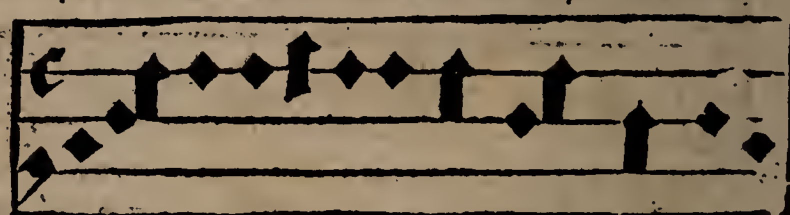


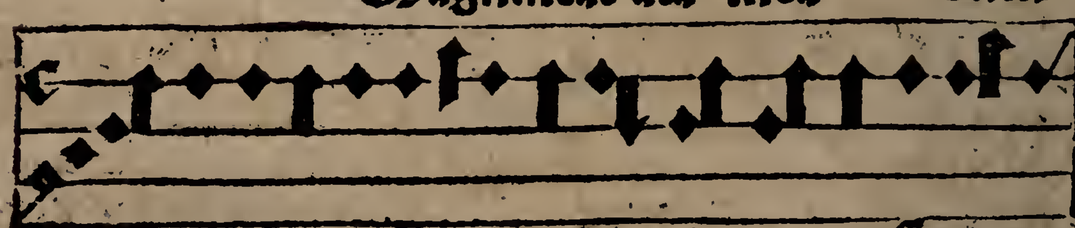


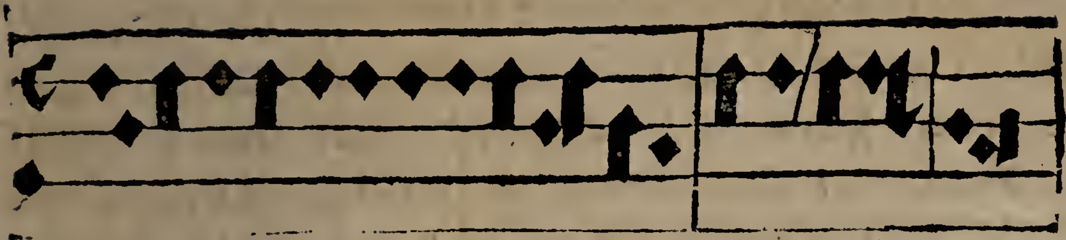
Scdm moder-nos



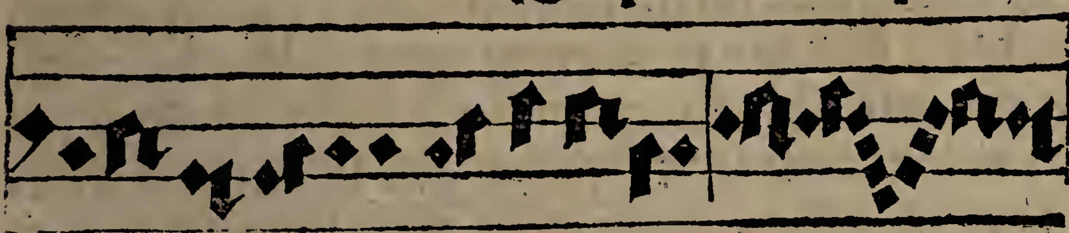
Intonatio pſalmorum maiorum





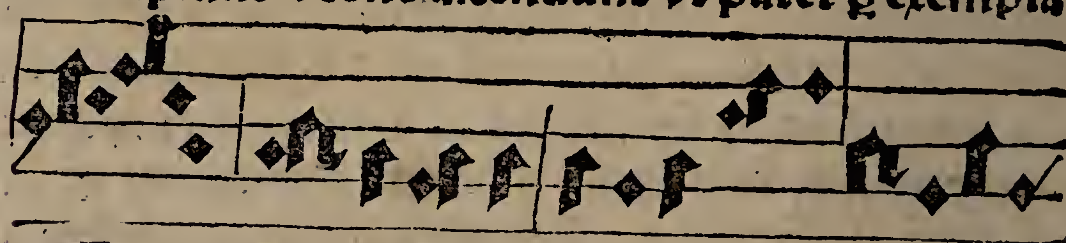


Sequit̃ iubilus q̃rti toni

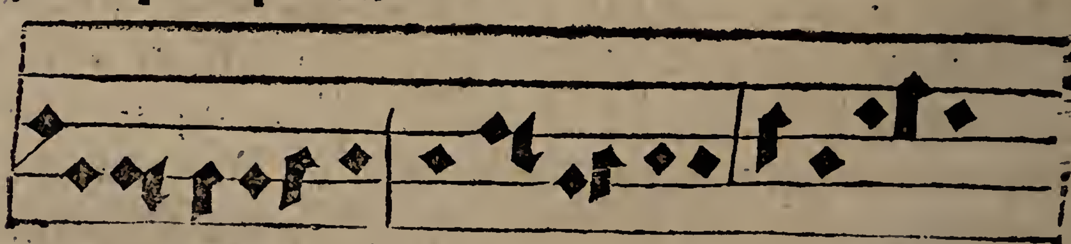


X Sequit̃ de quarto tono q̇ ẽ plagalis deutri ſiue deu trij .i. tertij ⁊ finit in elami ſicut ſuus autentus cuius euouae alamire adaptat̃ Aſcẽdit aũt ſurſum ad diapente ⁊ infra ad diateſſerõ ſicut quilibet alter plagalis ſeu diſcipulꝰ naturaliter recipiẽs infra ⁊ ſupra vnã vocẽ ex licentia cũ opus fuerit in ſuo cantu vt ſupra dictũ eſt Cuicũq; aũt cãtui neuma finalis preſcripta in fine apte aplicatur quarti cenſetur fore toni Formula ipſius hec eſt A B C D E F G a bb c Principia q̃rti toni vſitata ſunt quinq; C D E F G graues· quidã addũt a acutam Sed in ſola antiphona (Niſi diligerent) Diſcernit̃ aũt q̃rtus tonus a tertio taliter qꝛ quartus tonꝰ habet primã A ſecũdã B ⁊ tertiã C naturaliter quas nõ hꝫ tertius Et tertius vndecimã D duodecimã e ⁊ tertiãdecimã f ex licẽtia: q̃s nõ hꝫ q̃rtus Unde ſi aliquis cantus nec predictas voces ſeu claues tertij oẽs: nec illas quarti: ſed decimã c attingat Uel ſecun-

datam vel nonam b amplius diligat tertij erit toni Ali as in quarto ponentur. ſi eius formula differentias imitetur Principale euouae quarti toni requirit antiphonas in ipſa finali E inchoantes Si per ſemidytonum ſubito non aſcendãt ſeu a finali ſemitonio ſupra ſcilicet in f vel in g inchoantes Si per ſemidytonum ſubito ad finalem deſcendant vt patet infra ꝑ exempla Prima differentia recipit illas antiphonas que infra finalē tono incipiũt ſcilicet in D graui ⁊ gradatim aſcendunt Secunda differentia reſpicit illas antiphonas que in D graui incipiũt ſcilicet tono infra finalem ⁊ immediate tono ⁊ ſemidytono ſurgunt Tertia differentia reſpectuȝ habet ad illas antiphonas que infra finaleȝ dytono videlicet in E graui incipiunt Quarta vero differentia requirit illas antiphonas que in ipſa finali E incipiunt ⁊ immediate per ſemidytonum aſcendũt ⁊ que in G graui incipiunt ⁊ tono aſcendunt vt patet ꝑ exempla

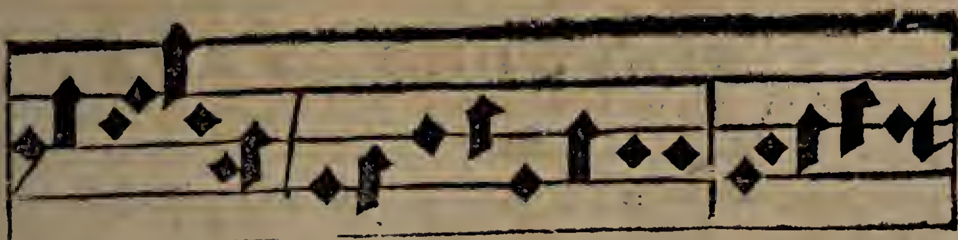


Euouae Tota p[?]ra es Poſt ptũ ꝟgo Sciẽtes principale q̃ti toni

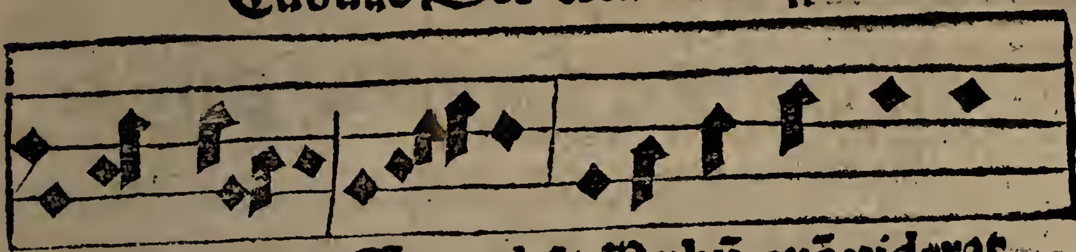


qꝫ hora eſt Te inuocamus Nos ſciẽtes

Pria drã

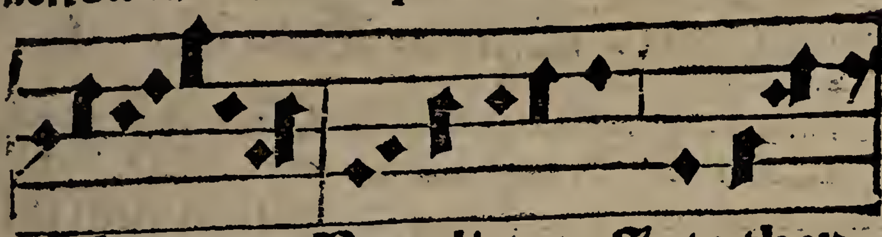


Euouae Sec⁹ decurſus aq̃ꝝ Media vita

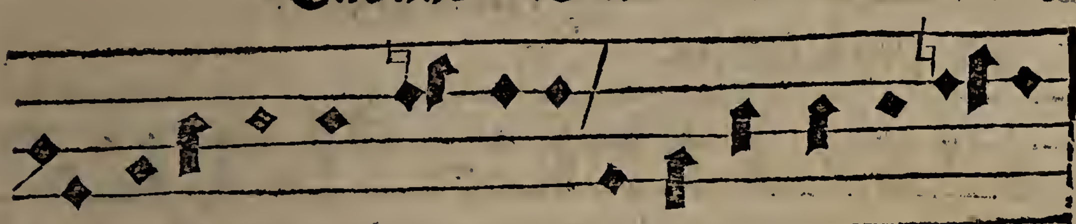


Symõ bariona Innuebãt Rubũ quẽ viderat
Sed hec pria drã apd mo
dernos ꝯplendit ſub tono: capitali minime tenet.

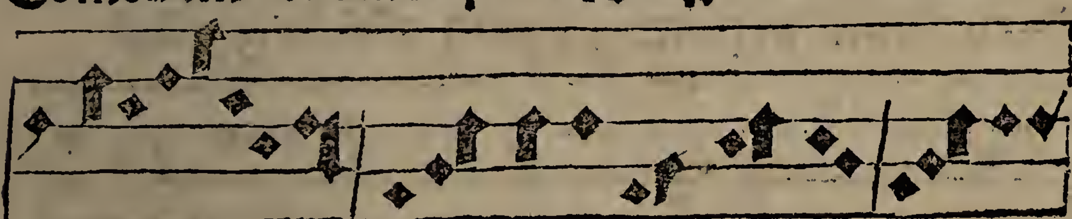
Secunda differentia q̃rti toni



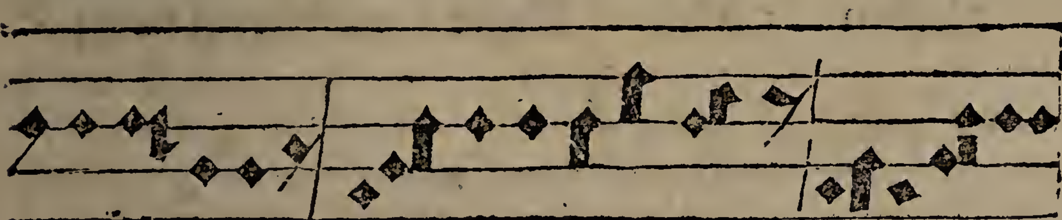
Euouae Benedicta tu Ante thoꝝ



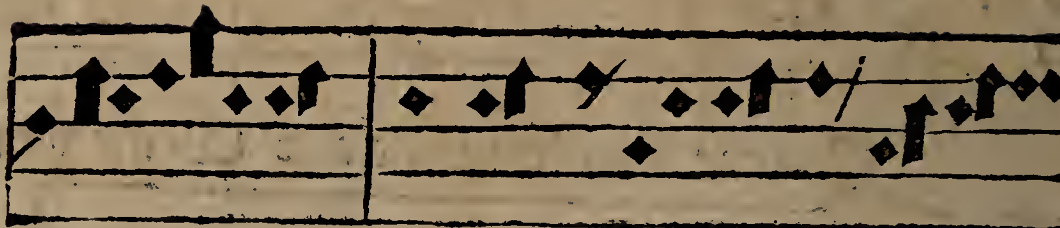
Cõmẽdam⁹ noſmetipſos Sup̃ te iheruſalem

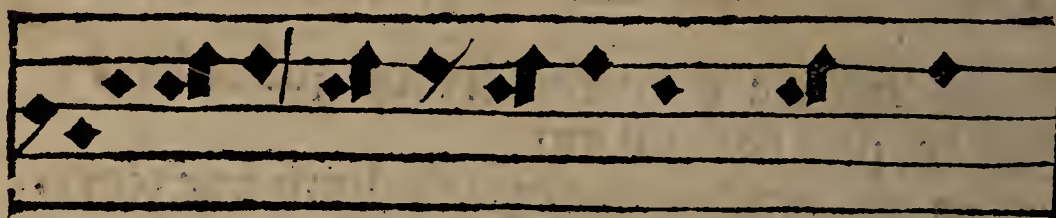


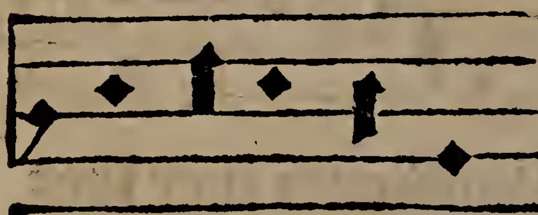
Euouae t̃rie drẽ. Tulit ergo Bethlehem Domine



ſuſcipe me Leuita laurentius Ne reminiſceris

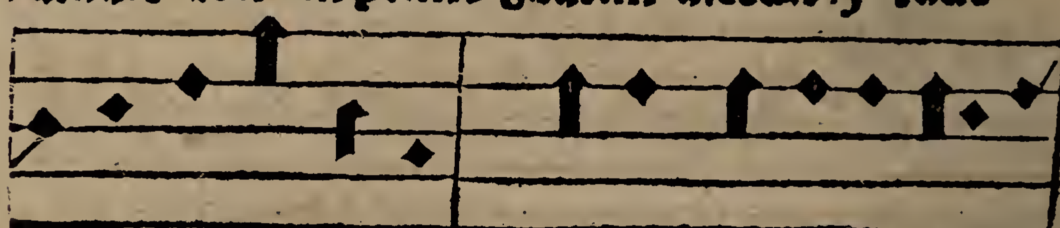


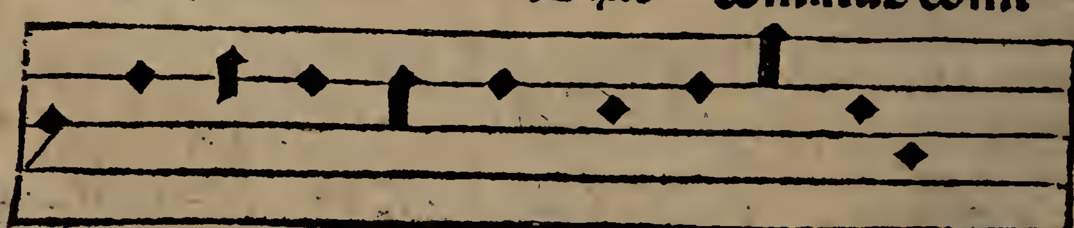




Seq̄r intonatio pſalmorum minorum ſm antiquos



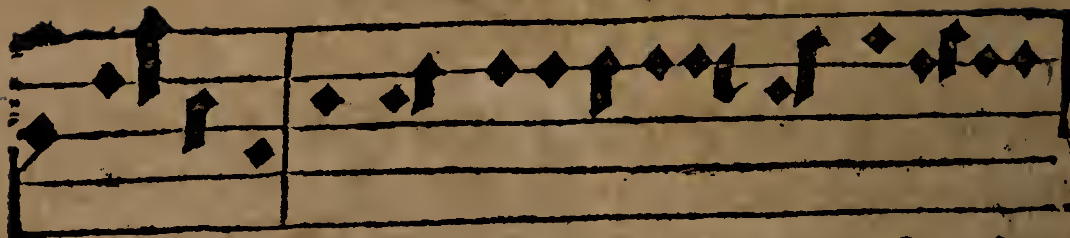




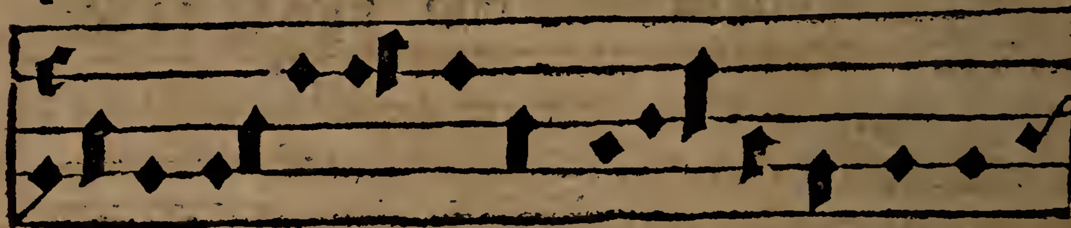
De tonis.


Scdꝫ modõ; nos
Dixit dominus dño meo ſede a dex
tris meis meis meis meis meis
Into. pſalm. maioꝝ
Magnificat anima mea dñm
Alit̃ Magnificat anima mea dñm
Benedictus dominus deus iſrahel
quia viſitauit ⁊ fecit redemptionem

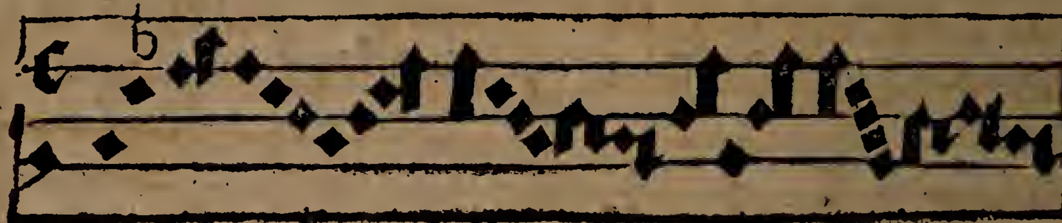
I



plebis ſue vl' Bn̄dictus dominus deus iſrahel



Quinqȝ prudentes intrauerūt ad nuptias

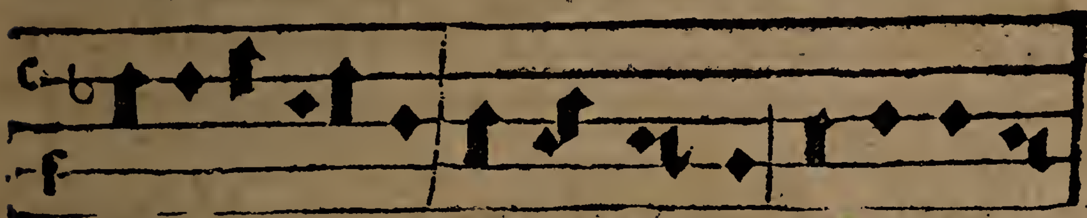


y

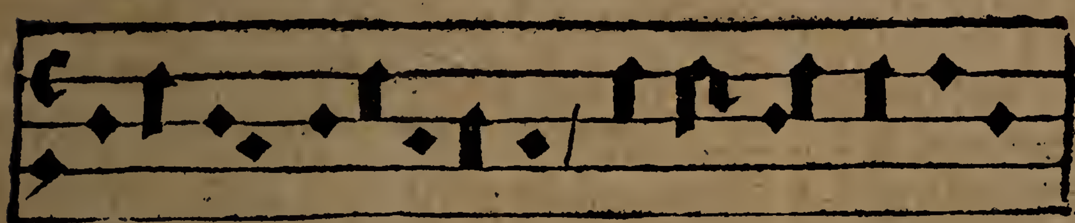
Sequit̄ de quinto tono

Quintus tonus apd antiquos dict⁹ eſt tritos ꝛ finit in F graui vicȝ in ffaut in linea aſcēdens ad ſuū diapaſon ſeu ad ipſius octauā vicȝ ad ffaut in ſpacio ꝛ tono ſupra ꝑ licētiā; Rariſſime infra finalē vnā vocem recipiēs ꝓpter ſemitonij imꝑfectionē Sȝ interdū ꝑ ſemidytonū ſeu diateſſeron ex laſciuia deſcēdit ad C faut Cuius euouae cſolfaut adaptat̄ Cuicūqȝ etiā cātui neuma finalis preſcripta rite eſt applicabilis cēſet̄ fore quinti toni Formula aūt quinti toni eſt hec F G a bb c d e f g Principia quinti toni vſitata ſūt tria F grauis a ꝛ c acuta. Alia etiā principia minus vſitata interdū repeciūt̄ Unā tm̄ habet drām que regit ꝛ

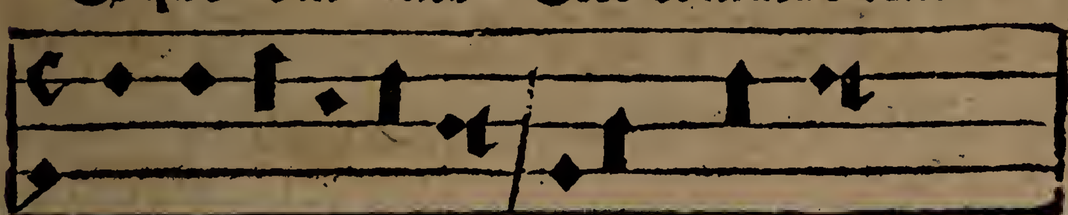
respicit illas anthiphonas que in ipſa finali claue vicz ffaut incipiūt ſubito aſcēdētes ☧ Sed ſciēdū eſt hic ⁊ diligēter notādū ꝙ in cātib⁹ quīti toni ⁊ ei⁹ ſub iugalis b rotūda frequēti⁹ inuenit̄ poſita que ad f finalē diateſſeron reddit. Que ꝯſonātia vt mgr̄ iohēs teſtat̄ maxie in cātu curato eſt neceſſaria. Unde dñs Guido qui poſt boetiū huius artis tamquā neglecte obliuioni tradite repator fuit: prefatam b cū quibuſ dā alijs vocib⁹ ſupra in manu ꝑ claues duplicatas ſiue ꝑ alphabetū tertiū duplicatū nullatenus in mo nocordo appoſuiſſet niſi valde fuiſſet neceſſaria



Principale quinti toni

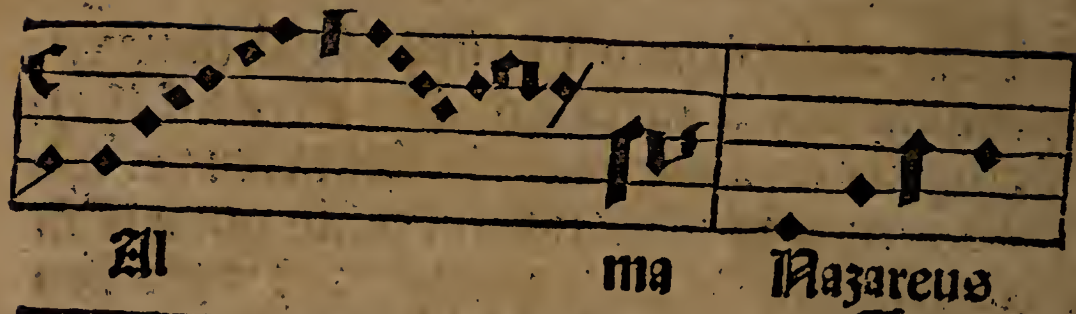






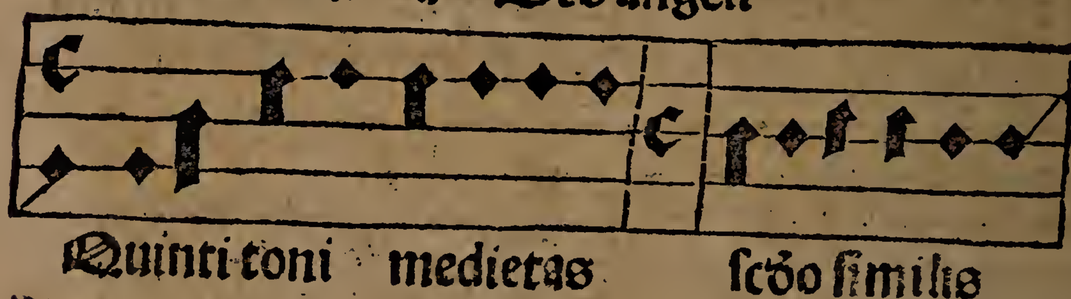
Pl̄a quinti toni

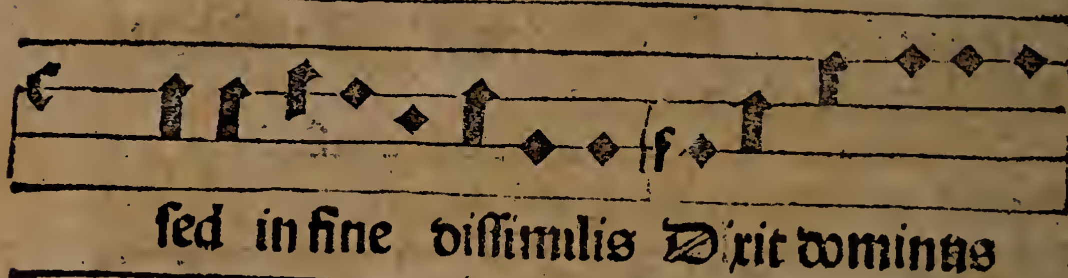
Capitulum. IIII.

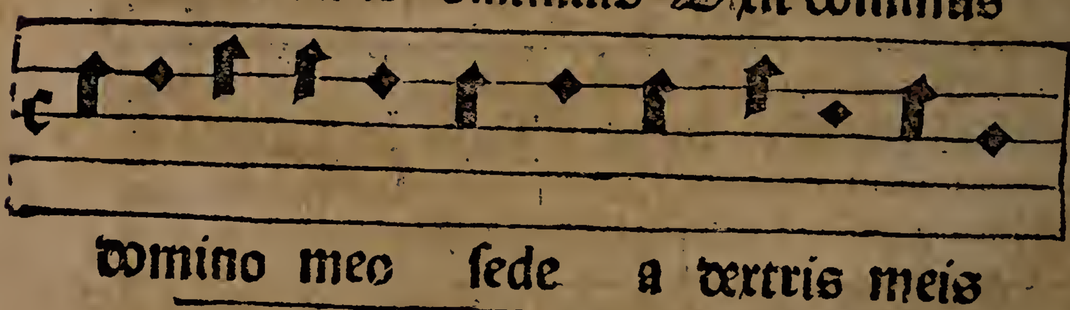


Sequit̄ intonatō pſalmoꝝ minoꝝ quinti toni ſm ālqs.

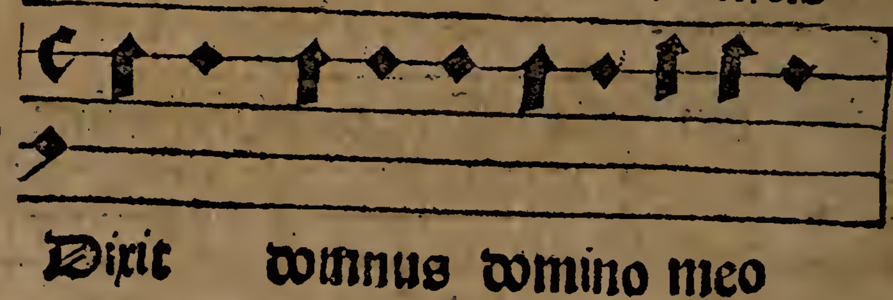






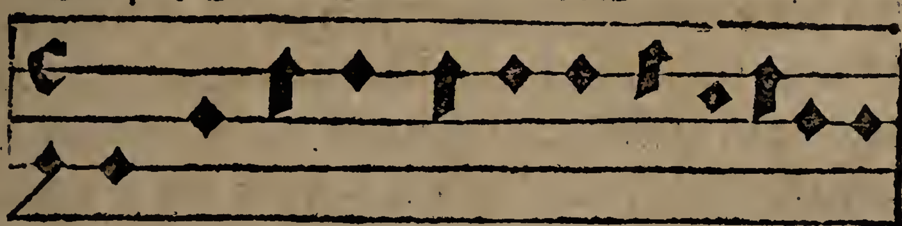


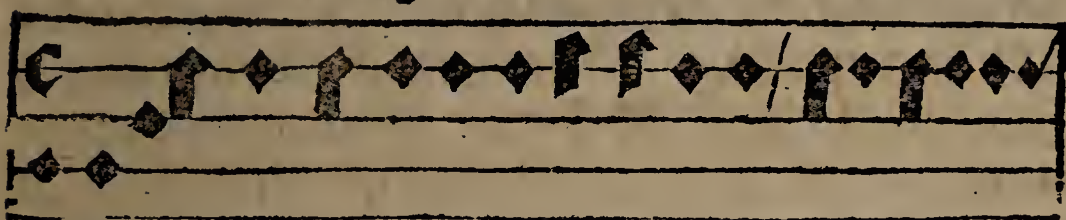
Scdʒ modernos

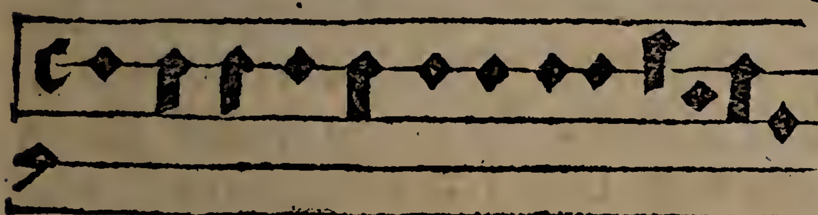




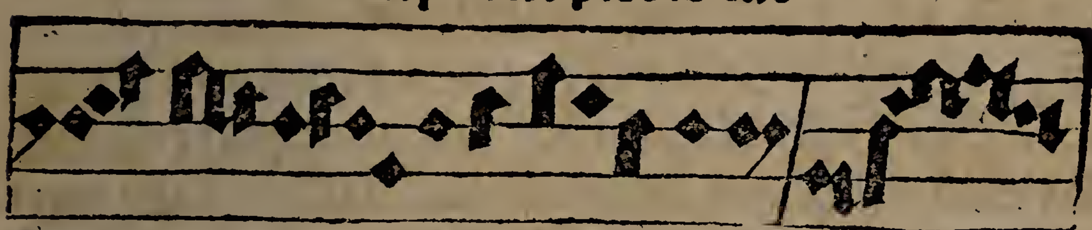
Intonatō pſalmorū maiorum







Sequitu iubilus ſexti toni.

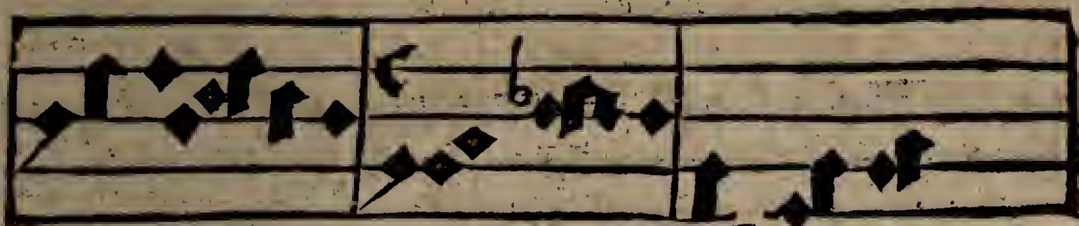


Sequitur de ſexto tono qui di‑

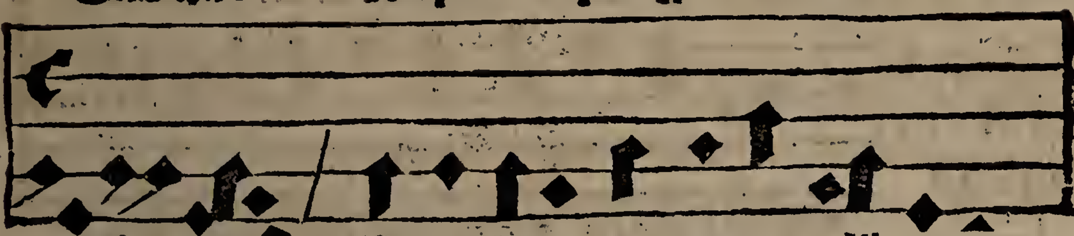
citur plagalis ſeu diſcipulus triti ſeu quinti qui etiā finitur in f graui ſicut ſuus autentus cuius euouae alamire adaptat: aſcendit aūt ſextus tonus finali ſurſum ad diapente: infra vero finalē ad dyateſſerō raro

aſſumens vtrobiq3 vnam vocem Cuius formula eſt hec B C D E F G a bb c d differt autē ſextus ton⁹ a quinto q2 quintus habet ex ſui natura ſurſum vndecimam d. duo decimā e. ꝛ tertiādecimā f. quas non habet ſextus Et ſextus habet quartā D. tertiā C. q̄s nō habet ex natura quintus niſi fiat hoc interdū ex laſciuia cantus. ſed nō ex natura Si igitur aliquis cantus non habet totā eleuationē quinti toni nec tota3 diſpoſitione3 ſexti Sed c acutā ſeu d ꝛ iuxta quātitatem cātus ſepius repercuciat quinti erit toni Si vero nō aſcendat niſi ad primā nonā b ſeu ad ſecunda3 nonā b ſexti erit toni Principia huius toni magis vſitata ſūt duo ſc3 F ꝛ D g̈ues Principale euouae huius toni regit illas antiphonas que in D graui incipiunt. Jtē regit illas ātiphonas que in ipſa f finali incipiunt ꝛ deſcēdunt vel ſubito ad alamire aſcēdūt quia huiuſmodi antiphone que cū mora aliqua in g ſolreut ad alamire ſcandūt ſub dīs collocant̄ Jtem principale euouae regit illas ātiphonas que in c acuta incipiūt ꝛ ibidē finiūtur cum infra in grauib9 ꝑpter bmollē cantari nequeāt ſic antiphona (Aue regina celoꝝ) ꝛ ꝯſimiles Nota etiā ꝙ quidā antiphonā (Neſciens mr̄) in G graui incipiūt ꝛ ſub principali collocāt Alij eādē antiphonā in ipſa finali f incipiunt per vniſonum quibus conſentiendum eſt.

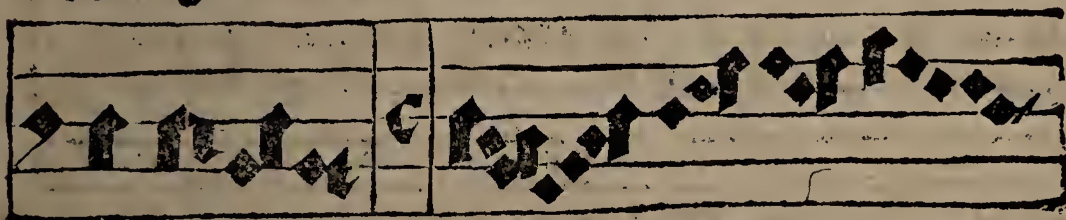
Sequitur principale euouae ſexti toni



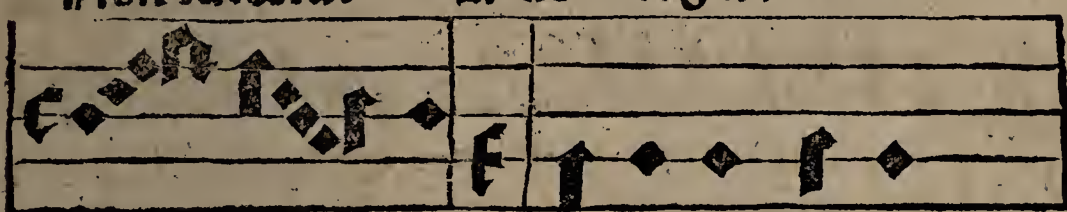
Euouae Lupus rapit Puer ihesus



Si ego Notũ fecit dñs all'a



Non turbetur A ue regina celorum

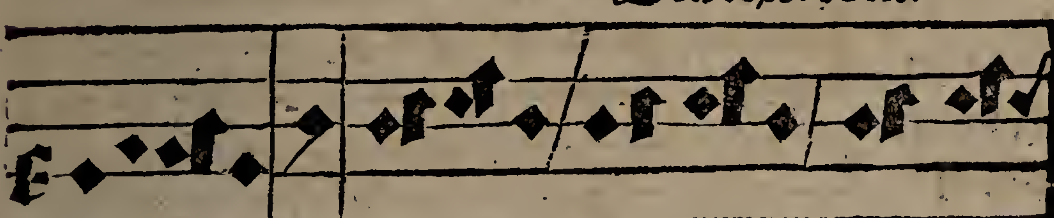


Quã pulcra es Nescien mẽs q̃lisma



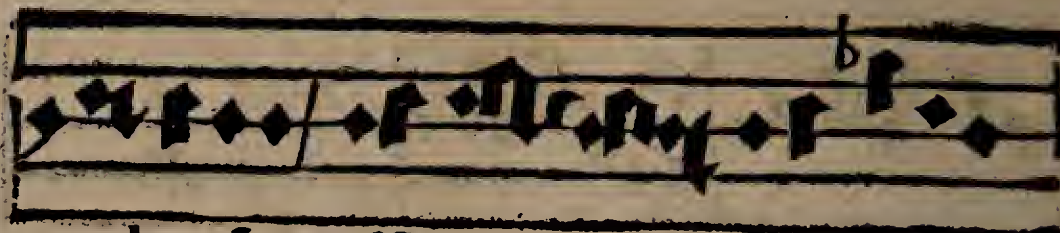
Nesciẽs mẽ virgo Euouae

Dña sexti toni.

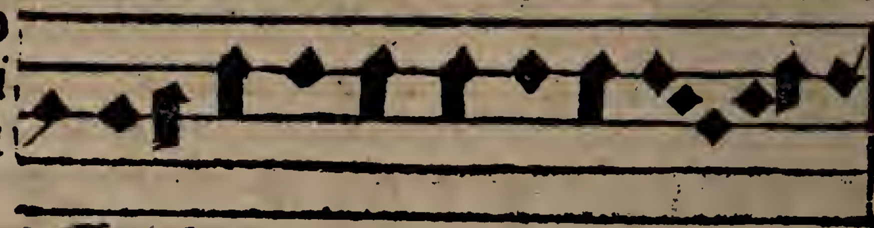


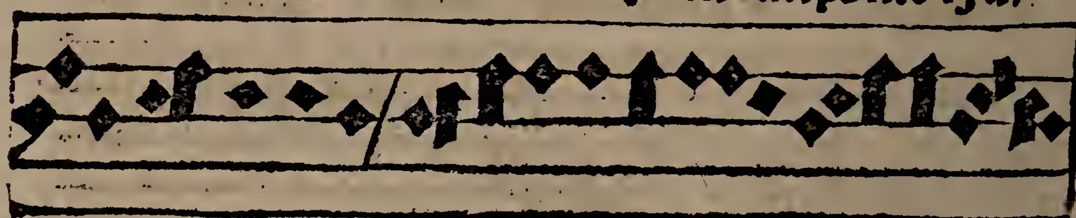
Bñdictus Benedixit Eructauit Reue-

Capitulum. IIII.

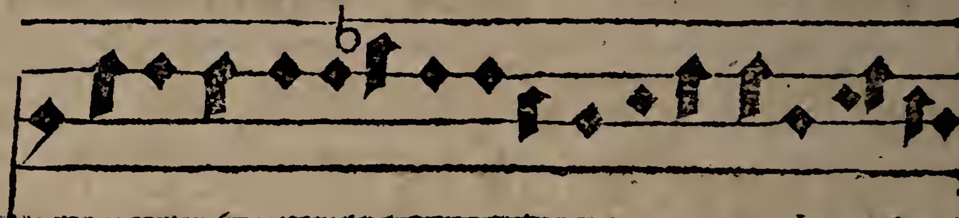


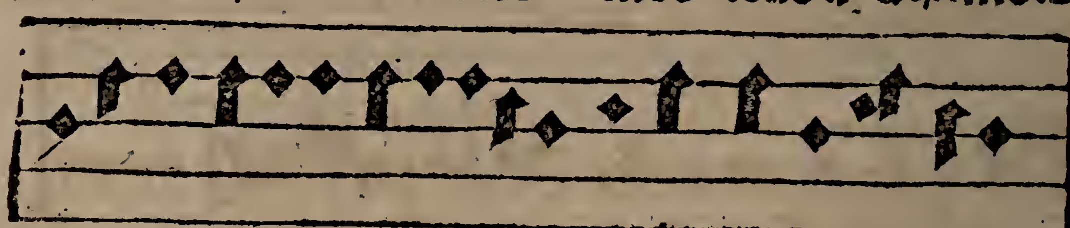
Intonatio pſalmoꝝ minorum ſm̄ antiquos



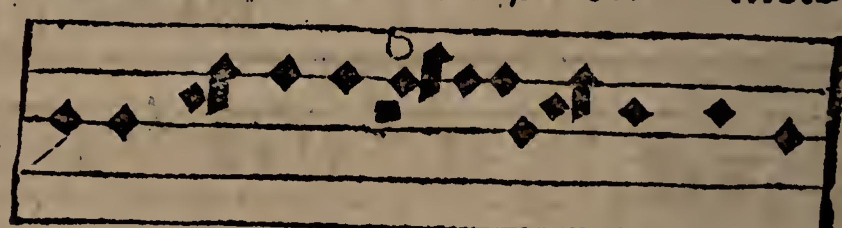


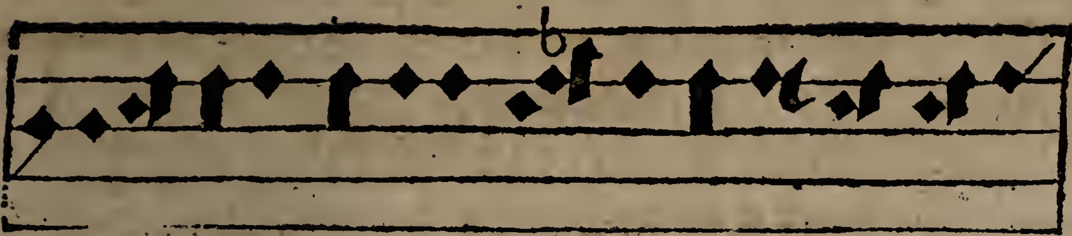
Scd̄ʒ modernos



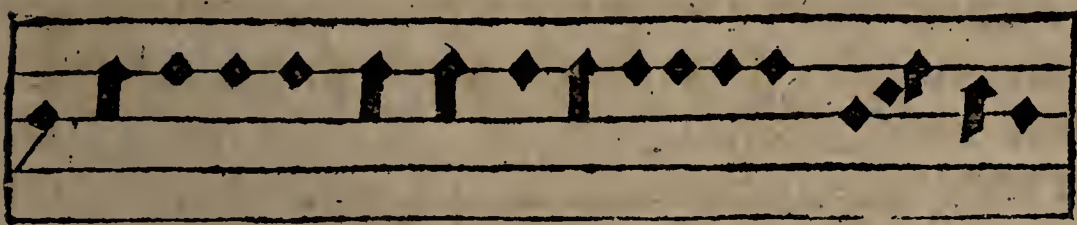


Intonatio pſalmorum maiorum



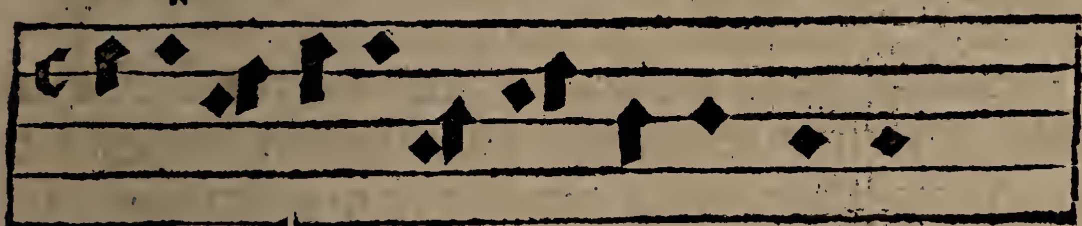


Bñdictus dominus de us iſra hel quia

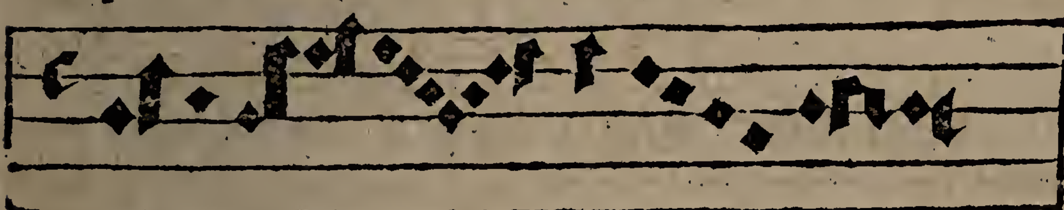


viſitauit ⁊ fecit redẽptionẽ plebis ſue

Sequitur neuma toni ſeptimi.



Septẽ ſunt ſpiritus ante thronũ dei



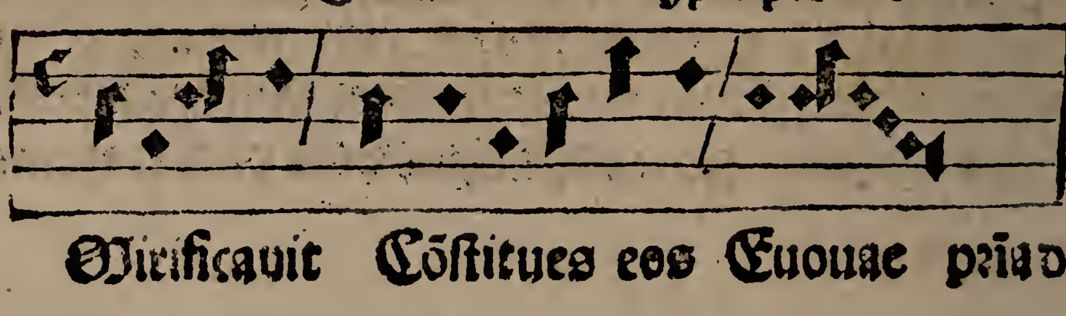
¶ Sequitur de ſeptimo tono qui apd grecos thetrard⁹ dr: hic finit in g graui aſcẽdẽns ſicut ceteri autẽti ad ſuũ diapaſon vnã vocẽ ĩfra ⁊ ſup ex licẽtia aliq̃ aſſumẽs Cuius euouae in d acuta incipit vel incipiunt Cuicunq̧ autez cantui nota pre ſcripta finalis ẽ applicabilis apte ⁊ debite cenſetur fore ſeptimi toni Formula aũt ſeptimi toni hec ẽ F G a bb c d e f g aa Principia hui⁹ toni vſitata quin-

ꝙ ſunt G a b c d Principalis tonus regit ⁊ reſpi/
cit illas antiphonas que in a acuta incipiunt Regit
etiam illas que in b quadrata in bfabmi incipiunt ⁊
per dytonū cadūt Pria dfa reſpicit illas antiphōas
que in ipſa finali g incipiunt ⁊ ꝑ interualla ad diapen
te conſurgunt Secūda dfa reſpicit illas antipho/
nas que in finali g incipiunt ⁊ ſine interuallo ad dia
pente ꝯſurgūt Jtē recipit illas que in ipſa c incipiūt
⁊ ſine veloci deſcenſu aſcendūt Tertia dfa reſpicit
ſeu regit illas ātiphonas que in b quadrata i bfabmi
incipiunt ⁊ immediate aſcendūt Jtem reſpicit illas
antiphonas que in c acuta incipiunt ⁊ per ſemitoniū
immediate remittuntur Quarta differentia reſpi
cit illas antiphonas que in d acuta incipiunt D
Hic nota ꝙ quidā muſici antiphonā (Exortū eſt Orā
te ſancto clemente Helena ꝯſtantini mr̄) ⁊ ꝯſimiles
Sub hac quarta drā locauerūt eo ꝙ poſt primū aſcē
ſum ſuum ad d acutā ꝑ ſemidytonum cadunt: ſicut
plures antiphone huius drē que in d acuta incipiūt
quāuis potius ſub ſecūda drā debeant collocari Vtrū
aūt ſub q̄rta vel tertia dfa collocent̄ nō erit mlta vis.
Nota etiā ꝙ due pſalmodie ſeptimi toni ſūt hic ſub/
ſcripte ſed prima magꝫ eſt ꝯmunis ⁊ viſitata hec om/
nia lucidius patebunt per cantum ſubſcriptum

Principa
le euouae
ſepti toni



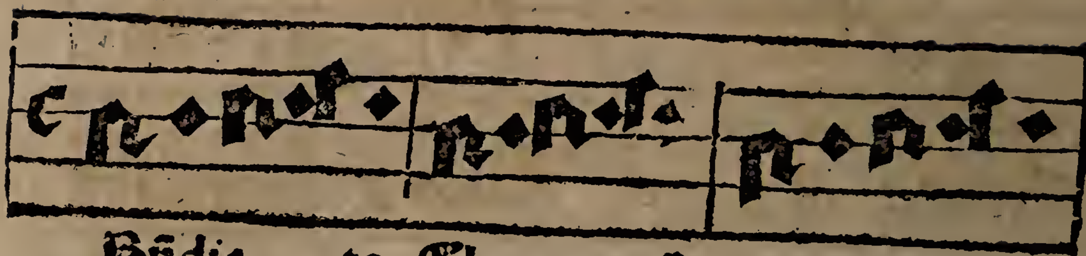
Euouae Ipſe preibit



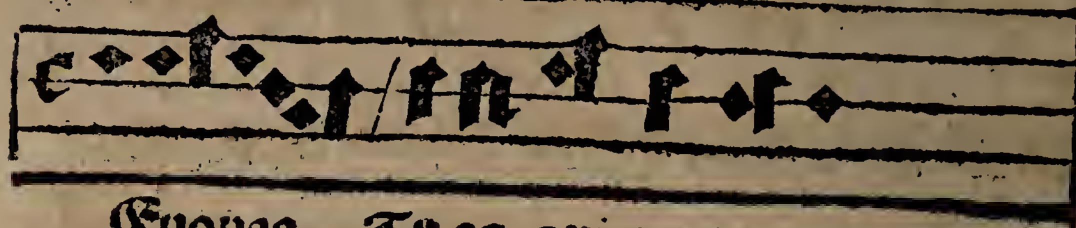
Mirificauit Cōſtitues eos Euouae pria dfa


Extruxit Egregie martir Cõfoꝛtatus eſt
In galilea Erũpẽt mõtes Aſcẽdi Anima mea
ſcda dfa Euouae Scim⁹ qm̃ Urbs foꝛtitudinis
Angelus ad paſtoꝛes Hele na Exoꝛtũ eſt
Scio ꝙ ihꝛlum Lauda ihꝛu ſalem
Euouae Stella iſta Viſit dñs
Tertia dfa

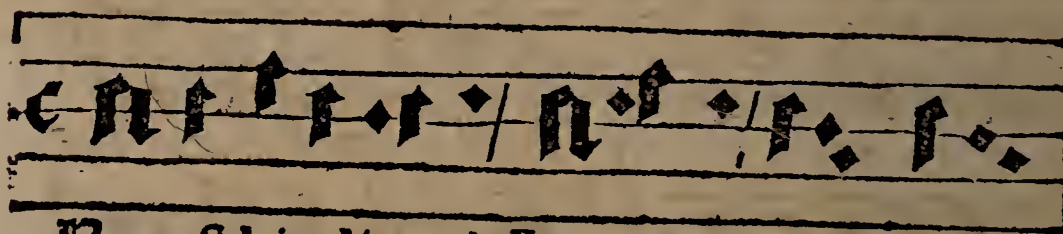
Capitulum. IIII.



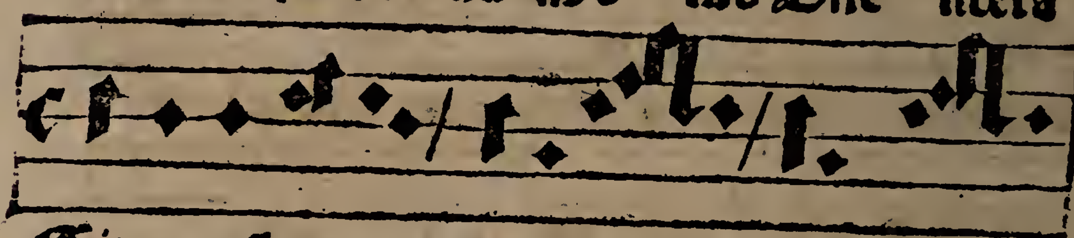
Bn̄dic ta Clamauerūt Cōfortatus



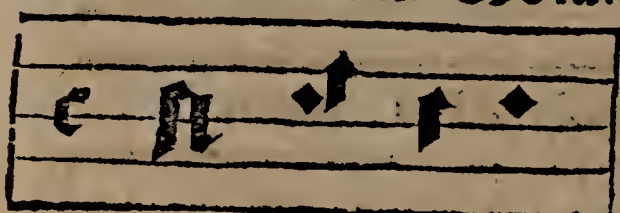
Euouae Tu es qui venturus
q̄rta dr̄a



Non eſt hic ali ud Ho mo Dn̄e libera

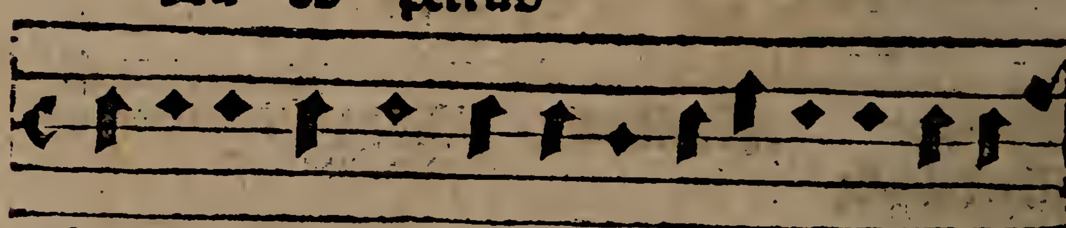


Sit nomē domini Me ſuſcepit Caro mea



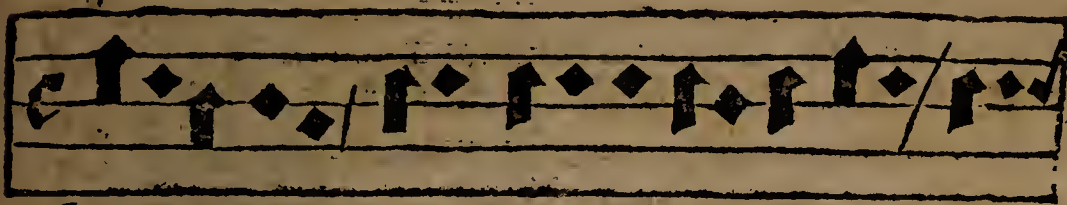
Tu es petrus

Seq̄r intonatio pſalmorum minorꝫ ſm antiquos

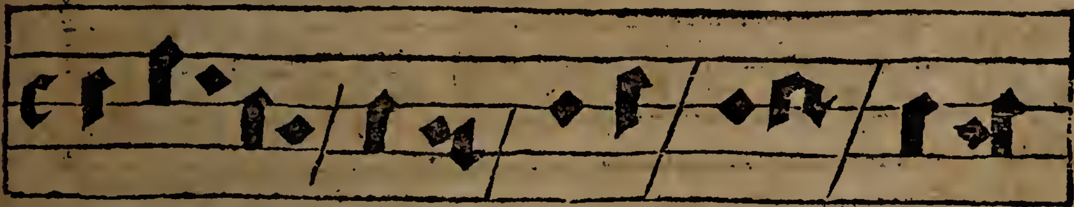


Septimus quartū in medio reſpicit ſed in

De tonis.



fine deſpicit Dixit dominꝰ dño meo ſede

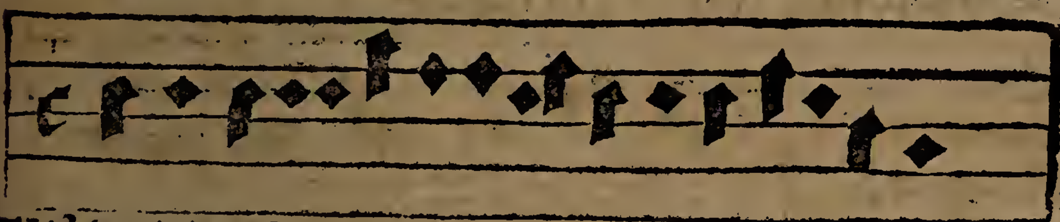


a dextris meis meis meis meis meis

Scđs mod.

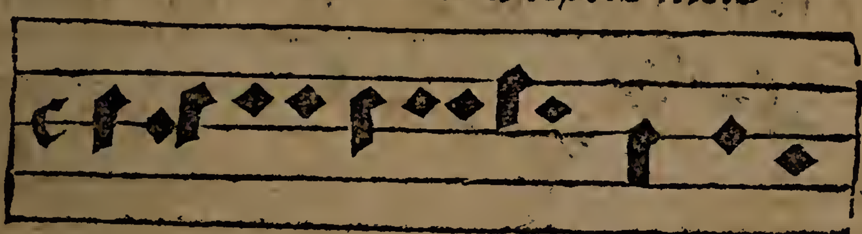


Dixit dñs dño meo ſede a dext.meis

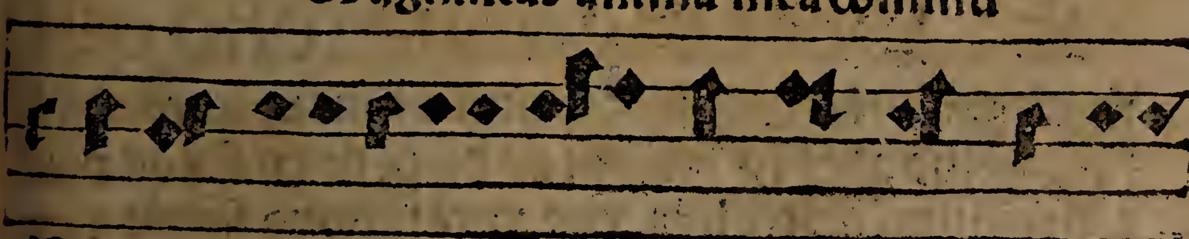


Alit' Dixit dñs dño meo ſede a dextis meis

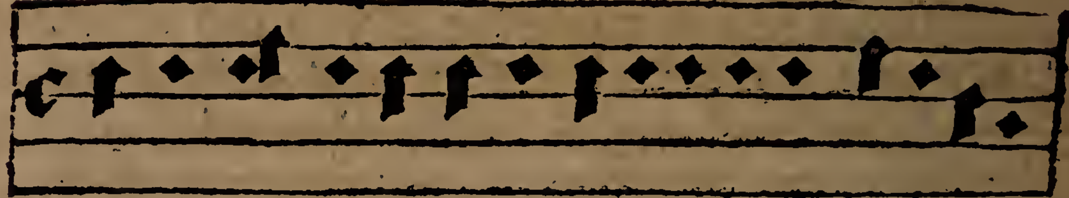
Intonatio pſal. maioꝝ



Magnificat anima mea dominū

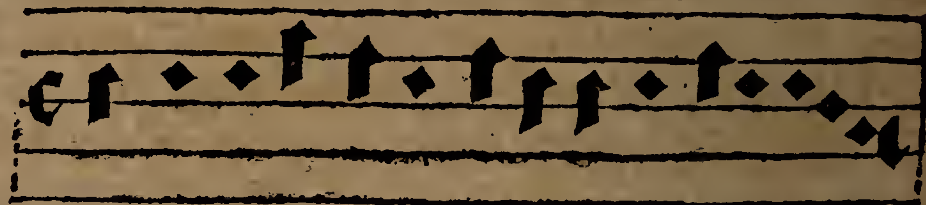


Benedictus dñs deus iſra hel quia

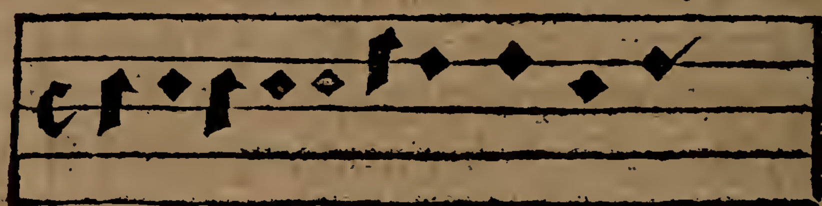


viſitatauit ꝛ fecit redẽptionẽ plebis ſue

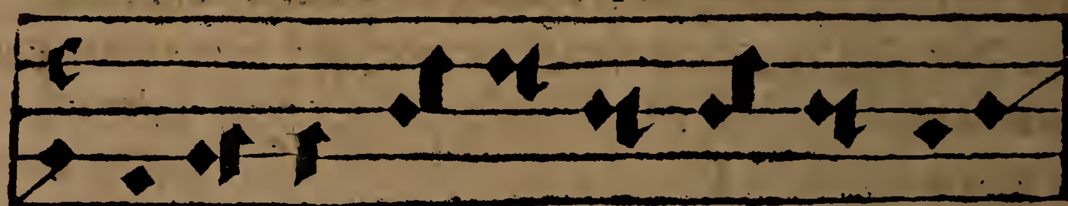
Seq̄r melodia pſalmoꝝ.



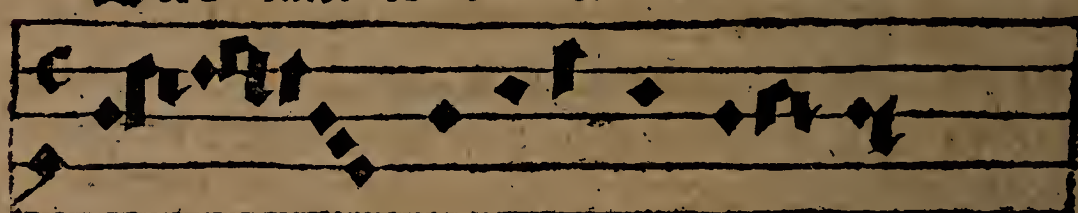
Septime ſed mediũ ꝑ pl'es tollis in altũ



Dixit dominꝰ dño vt ſupra.



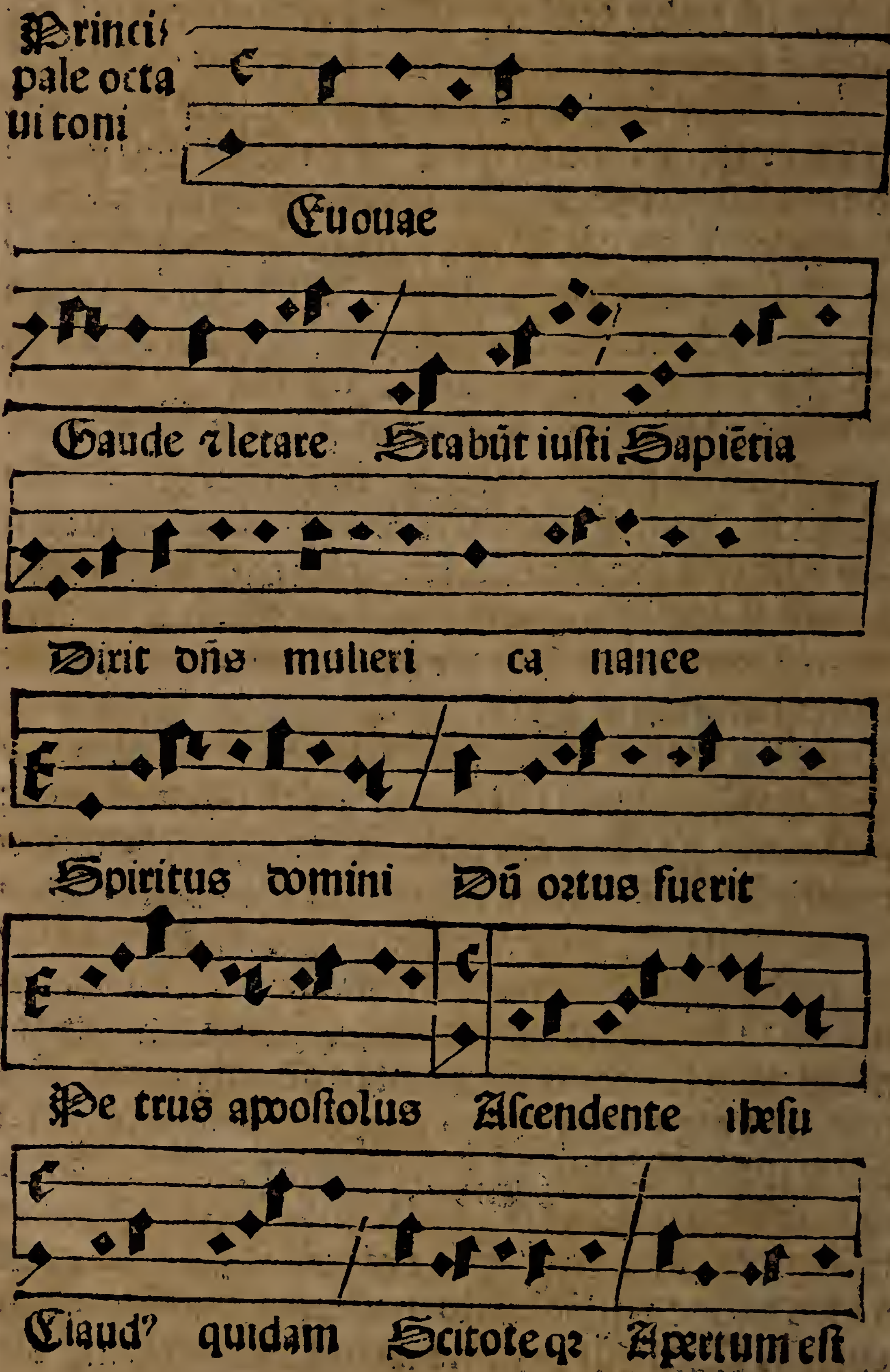
Octo ſunt be a ti tu dines



E Seq̄r de octauo tono qui dr plagalis thethrardi.i.ſeptimi ꝛ finit in g graui ſicut ſuꝰ autẽtus aſcẽdẽs ſurſum ad diapẽte ꝛ infra ad diateſſerõ ſumẽs vtrobiq; vnã vocẽ ſi opus fuerit ꝛ ex hoc ptz dña inter ſeptimũ ꝛ octauũ q2 ſeptimꝰ aſcẽdit ad ſuũ diapaſõ ſup̄ finalẽ ꝛ ifra tonũ ſi neceſſe fuerit Octauꝰ ꝓ infra ad diateſſerõ amittit q̄ ꝓꝑt ſi aliq̃s

cantū s nō habet totā remiſſionē octaui nec totā ele uationē ſeptimi ſi infra finalē nō deſcēdat ꝛ ad diapē te eleuaẗ cēſeẗ foꝛe ſeptimi toni Si ecōuſo iudicabiẗ octaui toni Foꝛmula ipius hec eſt C D E F g a bb c d ꝛ e ex licentia Principia octaui toni magꝭ vſitata ſunt ſepté C D E F G a ꝛ c acute: adaptāẗ aūt euo uas ei⁹ cſolfaut. Principalis ton⁹ reſpicit q̄ſdā ātipho nas in C graui incipiētes Aliq̄s in D graui q̄ſdā in g ꝛ q̄ſdā in a acuta vt īfra patebit ꝑ exēpla F Quidā ꝙo minus ſapiētes antiphonas in C ꝛ in D grauib⁹ incipiētes ſub pꝛima locauerūt dīa Quidē etiā ātipho nā (Claud⁹ quidā ꝛ Aſcēdēte ihū in nauiculā) cū ꝯſili bus ad tertiū conabūẗ flectere tonū eo ꝙ in pꝛincipio quibuſdā ātiphonis tertij toni ſunt ꝯſiles Sꝫ tales iudiciū auriū plus q̄ꝫ finale legitimam ꝑpēdebāt. q̄ꝝ cātoꝝ ſcurilitas magis eſt deridēda q̄ꝫ ꝯmēdāda q: de tonoꝝ ſeu modoꝝ diſcretione paꝝ ſentit ſed id ſolū ſe quiẗ ꝙ aliq̄litate cui res inuere videẗ ſicut caſtrimar gie ſeruiūt ꝑ falſam eīn dulcedinē a vera ſobꝛietatis regula ſeducūẗ Pꝛima dīa incipit illas antiphonas octaui toni in E vel F grauib⁹ incipiētes vt patet in fra per exempla. Secūda differentia reſpicit illas an tiphonas in c acuta incipientes ꝛ ſubito per ſemito nium vel ꝑ ſemiditonū cadentes Tertia differentia reſpicit ꝛ regit antiphonas in c acuta incipientes ſed pꝛius quā deſcēdant ad alamire aſcendentes Quar ta ꝙo dīa dꝛ ꝑegrina cuius dīe antiphone ab ātiquis ſub pꝛincipali tono eo ꝙ in c graui incipit collocabāẗ ꝛ ideo adhuc a quāplurib⁹ modernis iſta dīa parum curatur Diciẗ aūt ꝑegrina ideo q: rara in pſalmodia

Capitulum. IIII.

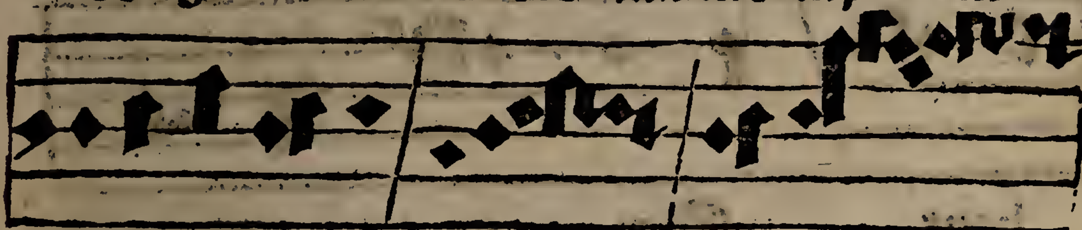


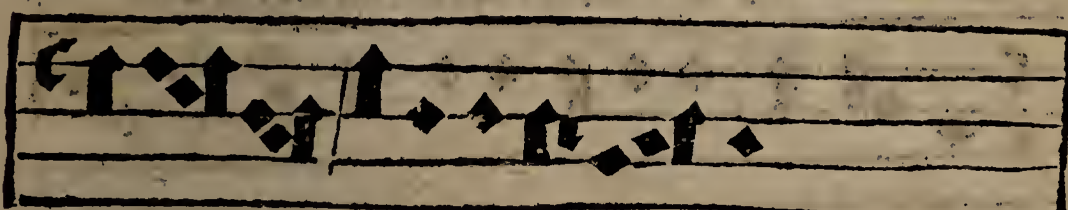
Seq̃t p̃ria differẽtia



Prima dĩa octaui toni.







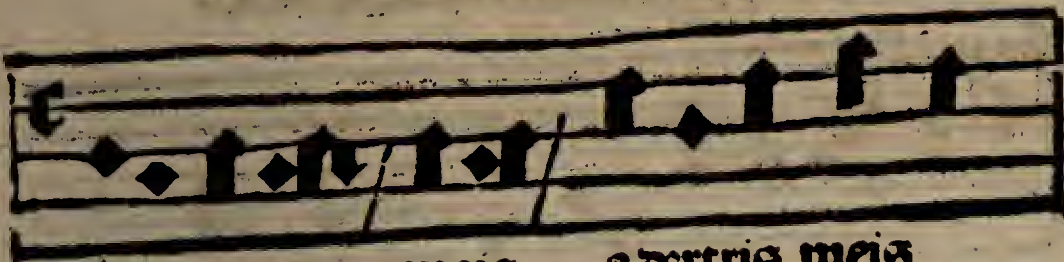
Sec̃a dĩa.





Capitulum. IIII.



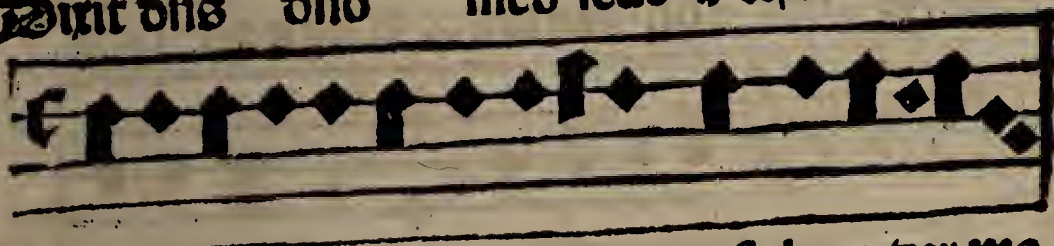


meis meis meis a dextris meis

Sc̄dz modū nos.

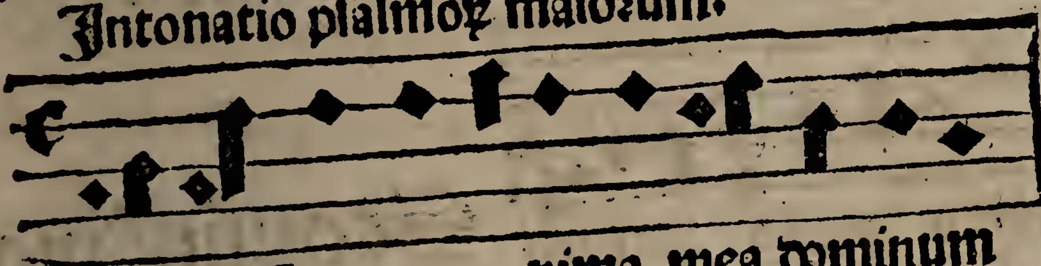


Dixit dñs dño meo ſede a dex.me.

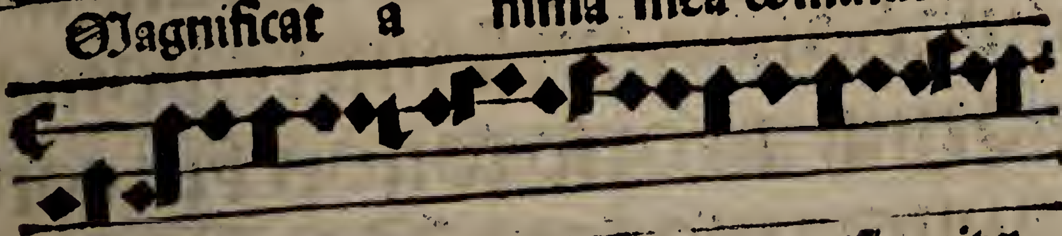


Aliť Dixit dñs domino meo ſede a dex.me.

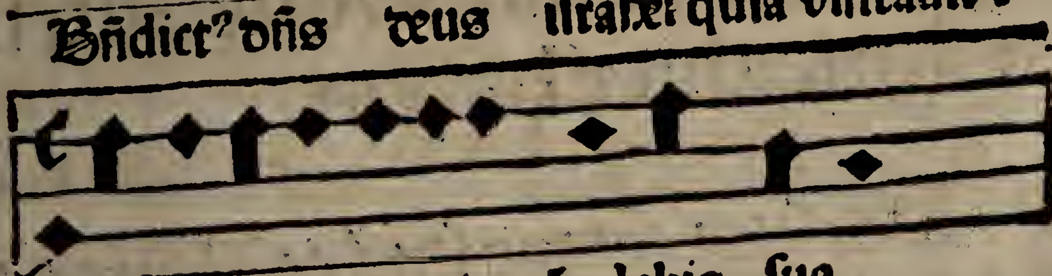
Intonatio pſalmoꝝ maiorum.



Magnificat a nima mea dominum



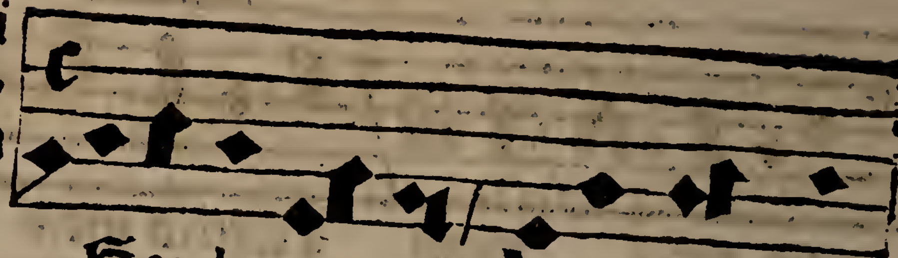
Bñdict' dñs deus iſrahel quia viſitauit ⁊



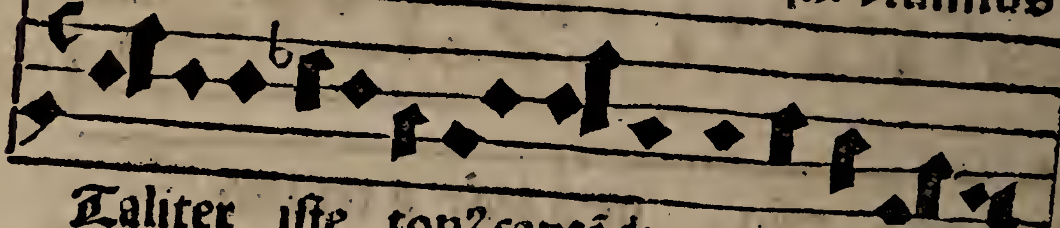
fecit redemptionē plebis ſue

Capitulum. IIII.

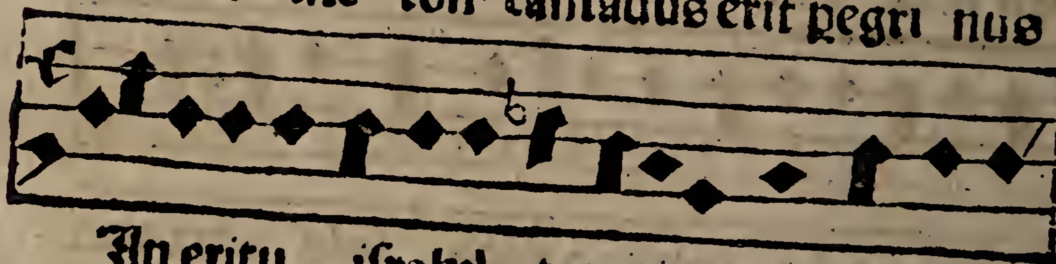
Sequitur dſa. pegrina



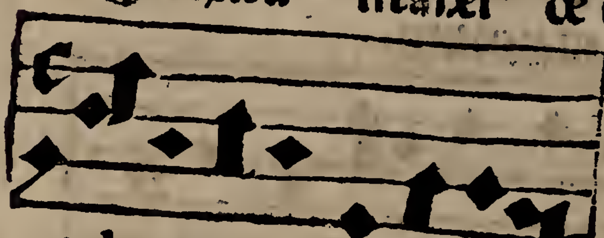
Seculoꝝ amen Nos qui viuimus



Taliter iſte ton⁹ cantãdus erit pegri nus



In exitu iſrahel de egipto domus ia



cob de populo barbaro Sequunť modulationes verſuum reſponſo- rioꝛum ad octo tonos ſm com munem modum Noue autem hyſtoꝛie aliter habent.

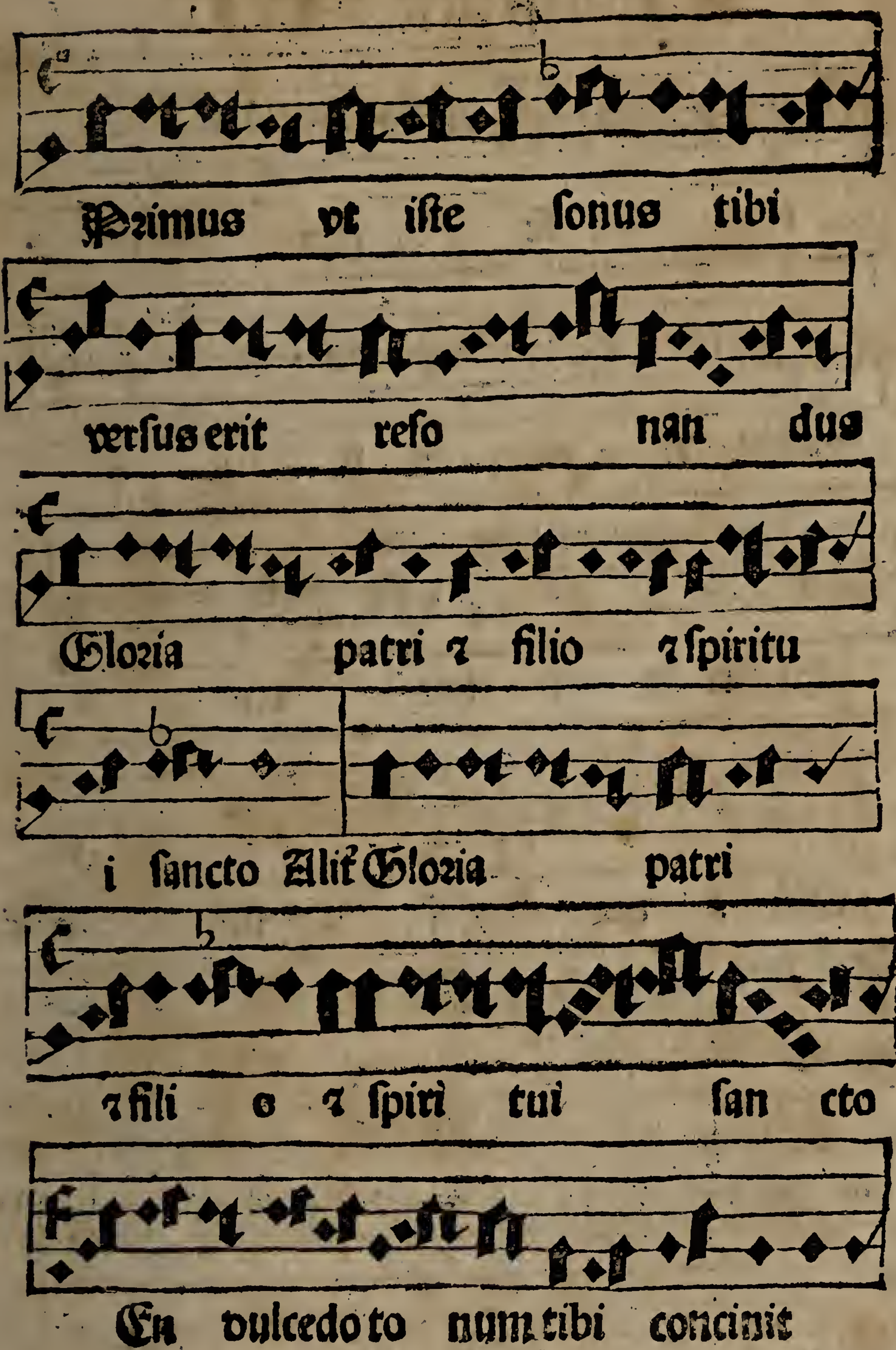
Verſum cãtare ſtudeas hinc oc- to tonoꝛum Quos cantãt pu

eri multa dulcedine bini Quando
chorus cantuz finiuerit hijs ſociatū
Poſtulat ⁊ iūgi ſibi quiſquis gloria
patri Sed duplex diſci debebit gloria
patri Ars donat primum prefert v
ſuſqȝ ſecundum Singula principia
ſed noſcas primitus horū Que poſt
finales ſeruare volūt ſibi claues In
cipias verſus autentos per diapen
te Per ſemitonium diapenteqȝ con
cine ternū Quartus ⁊ octauus dia-
teſſeron eſt ſociatus Incipiunt ſex-
tum finales atqȝ ſecundum Cfaut
at verſuz primat perſepe ſecundum
Ut per ſubſcriptas poteris cogno-
ſcere formas Sȝ variat verſus hos
cant⁹ ſepe modernus Diuerſis for

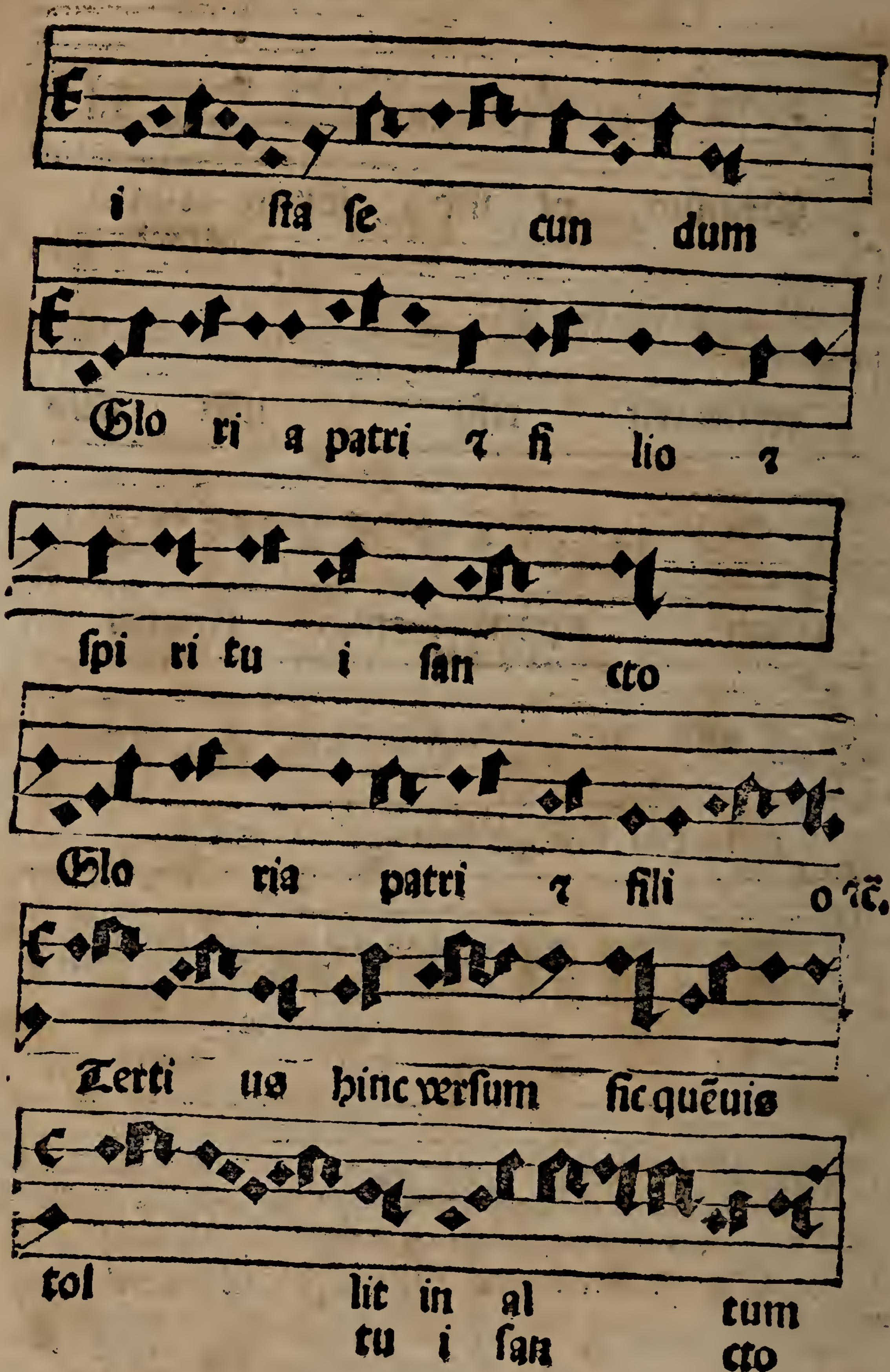
Capitulum. IIII.

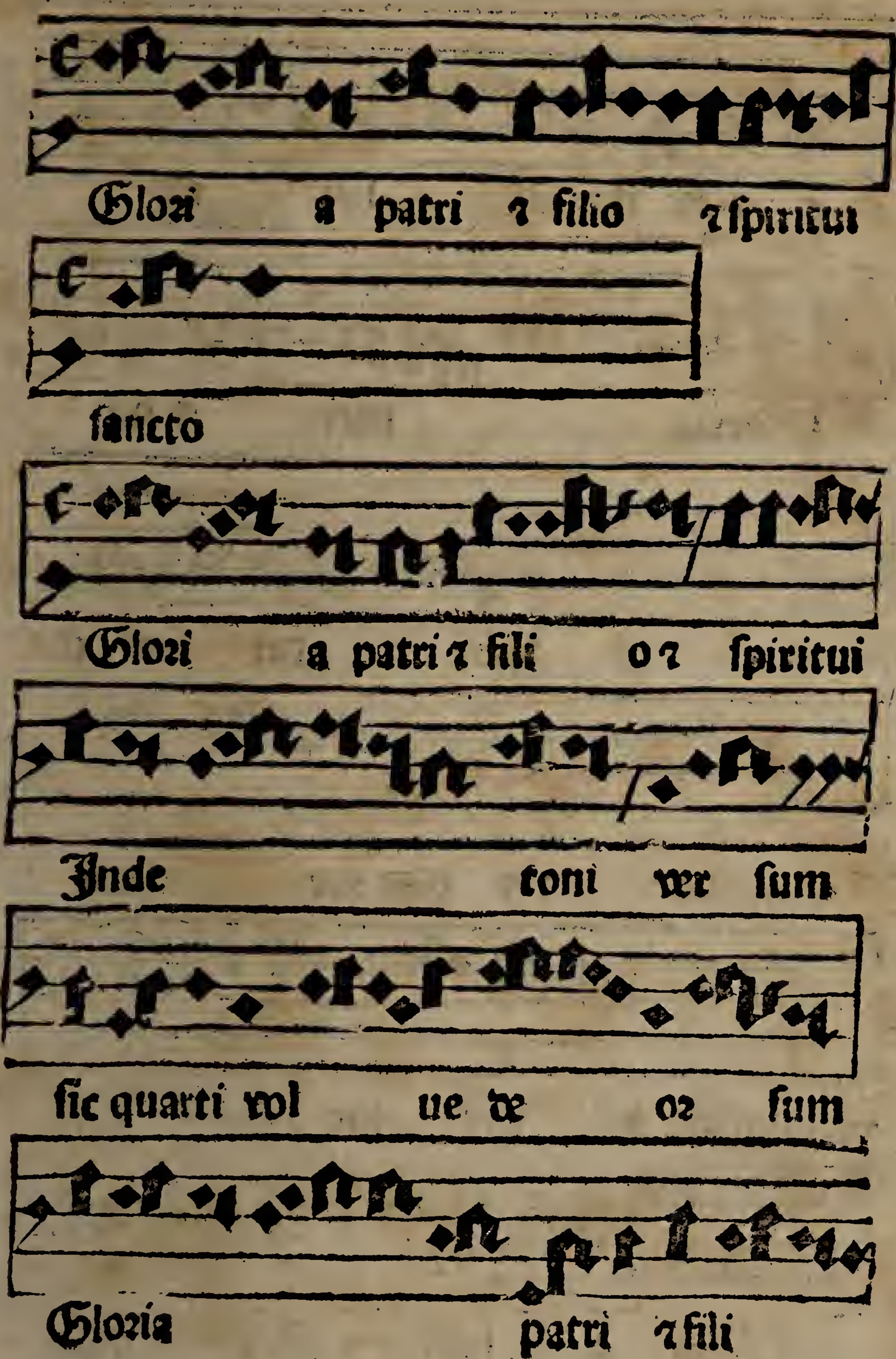
mis incertis ſed tibi normis.

¶ In iſta pte autor ſubiūgit varias formas vſuū qui reſpiciunt reſponſoria octo tonorum qui verſus finitis reſponſorijs in choro a ſenioribus per duos pueros ſeu ſcolares dulciter dicantur cum ſuis glo ria patri Ad pleniorem autem cognitionem textus ad memoriam reducenda ſunt ea que ſupra dicta ſūt in tertio capitulo de modis quib9 omnis cantus con texitur vbi oſtendit quid ſit diateſſeron quid diapē te Item reuocāda ſunt ad memoriam que in hoc q̄r to preſcripta ſunt capitulo de clauibus finalibus oc to tonorum ibi videlicet: (In dſolre tonus primus finitq3 ſecundus) Hijs ad memoriam reductis text9 planus erit Poſſet etiam iſta pars in plures partes diuidi ſicut patet ſufficienter Forma etiam verſuum ſubſcriptorum octo tonorum in neuma ſeu nota ip ſius aſcripta per ordinem ſatis manifeſta ⁊ lucida eſt que forma ſiue neuma in nouis hyſtorijs per nouos cantores ſepe variantur ¶ Nota etiam ꝙ duplex gloria patri cuilibet verſui octo tonorum aſcribitur primum ſm artem ab antiquis ſeruatam reliquum ſm vſum de quo vix diſueſcunt quam plures. ſed de hoc non erit multa vis vtrum primum vel ſecunduꝫ gloria patri decantetur quanuis potius ars vera quā vſus in cantu deberet ſeruari: licet dicatur communi ter Cū fueris rome romano viuito more Cum fue ris alibi viuito ſicut ibi Et iterum artem diſcamus quamuis vſum teneamus.

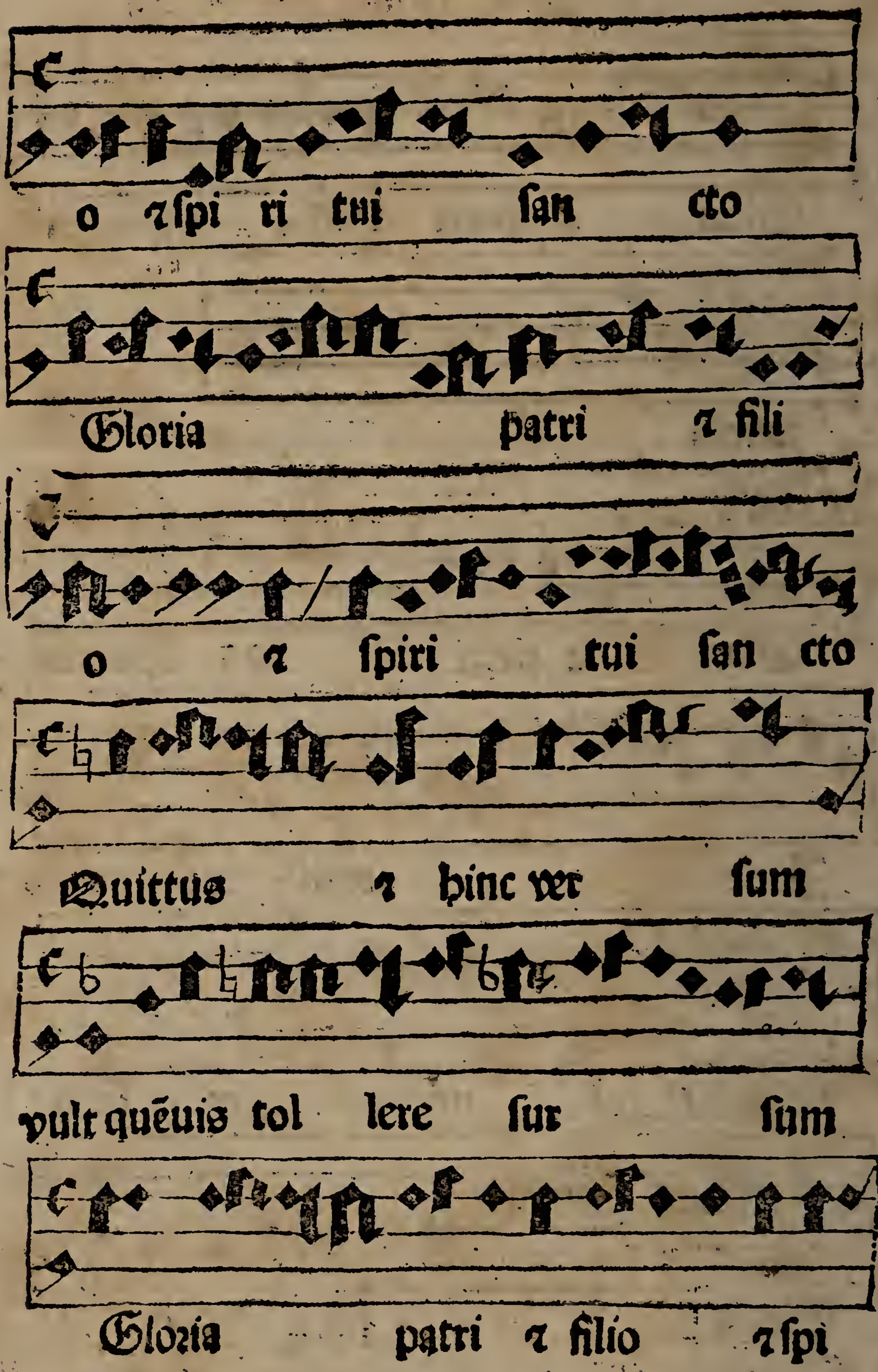

Primus vt iſte ſonus tibi
verſus erit reſo nan dus
Gloria patri ⁊ filio ⁊ ſpiritu
i ſancto Aliſ Gloria patri
⁊ fili o ⁊ ſpiri tui ſan cto
En dulcedo to num tibi concinit

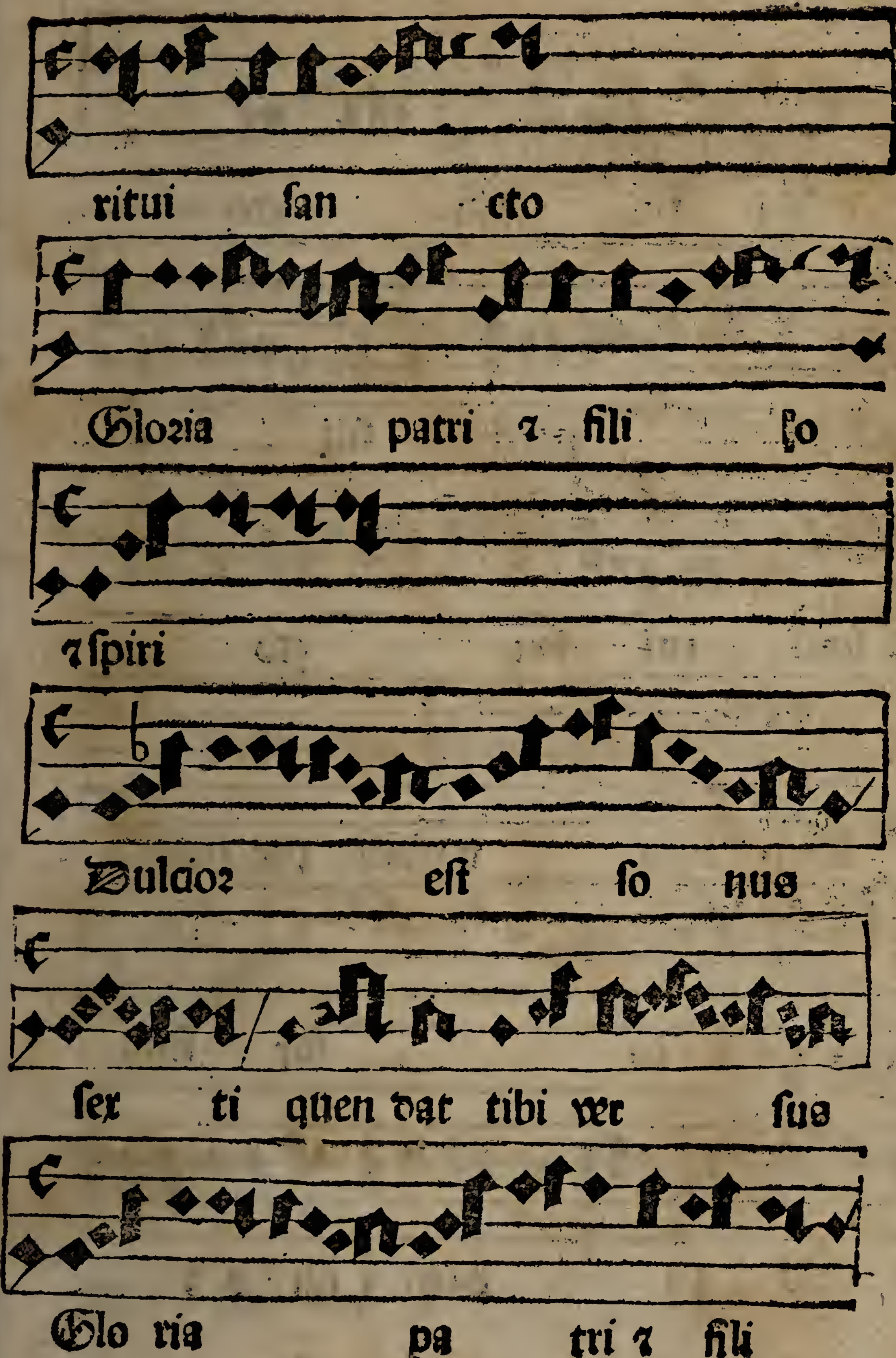
Capitulum. IIII.




Gloꝛi a patri ⁊ filio ⁊ ſpiritui
ſancto
Gloꝛi a patri ⁊ fili o ⁊ ſpiritui
Inde toni ver ſum
ſic quarti vol ue ve oꝛ ſum
Gloꝛia patri ⁊ fili

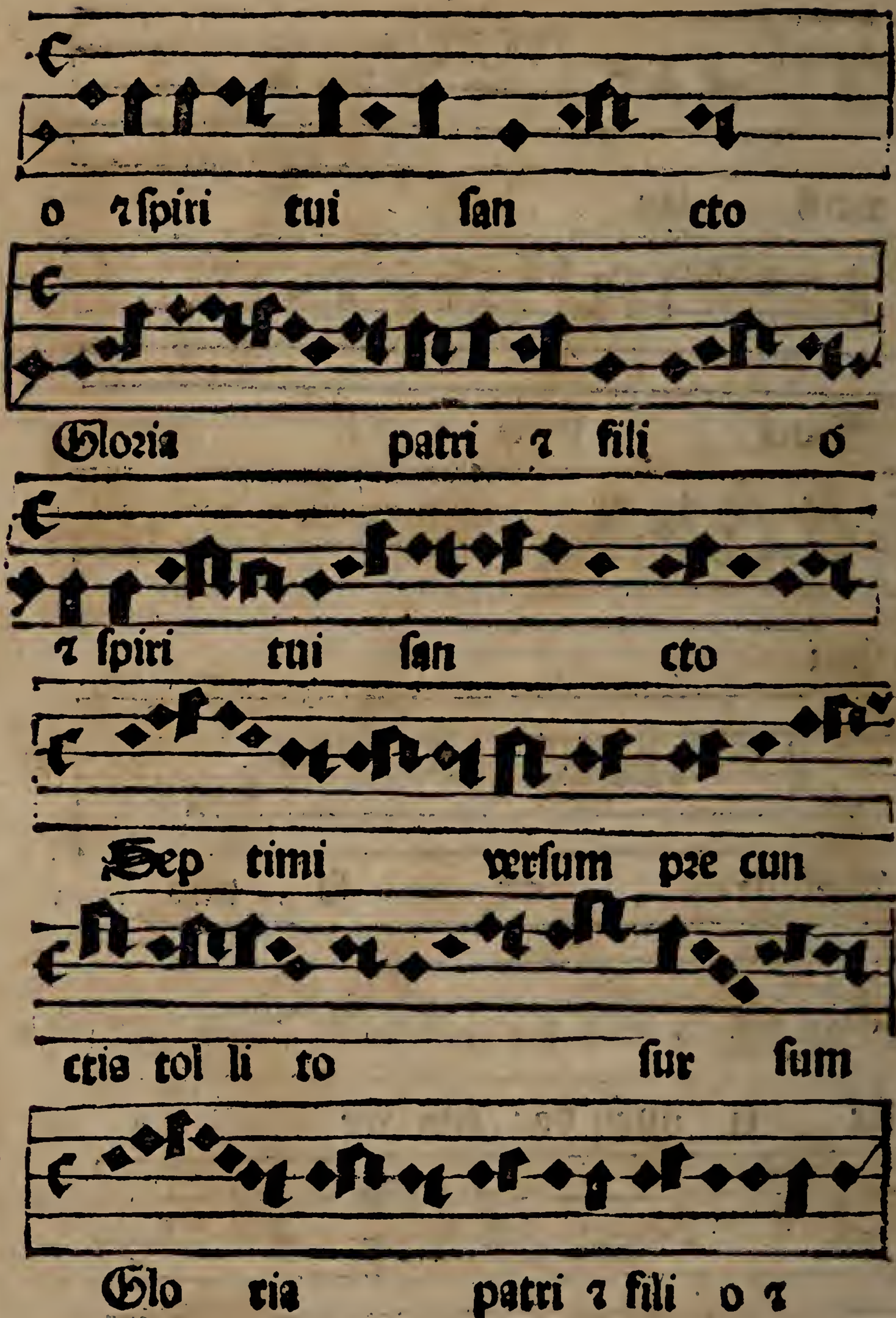
Capitulum. IIII.

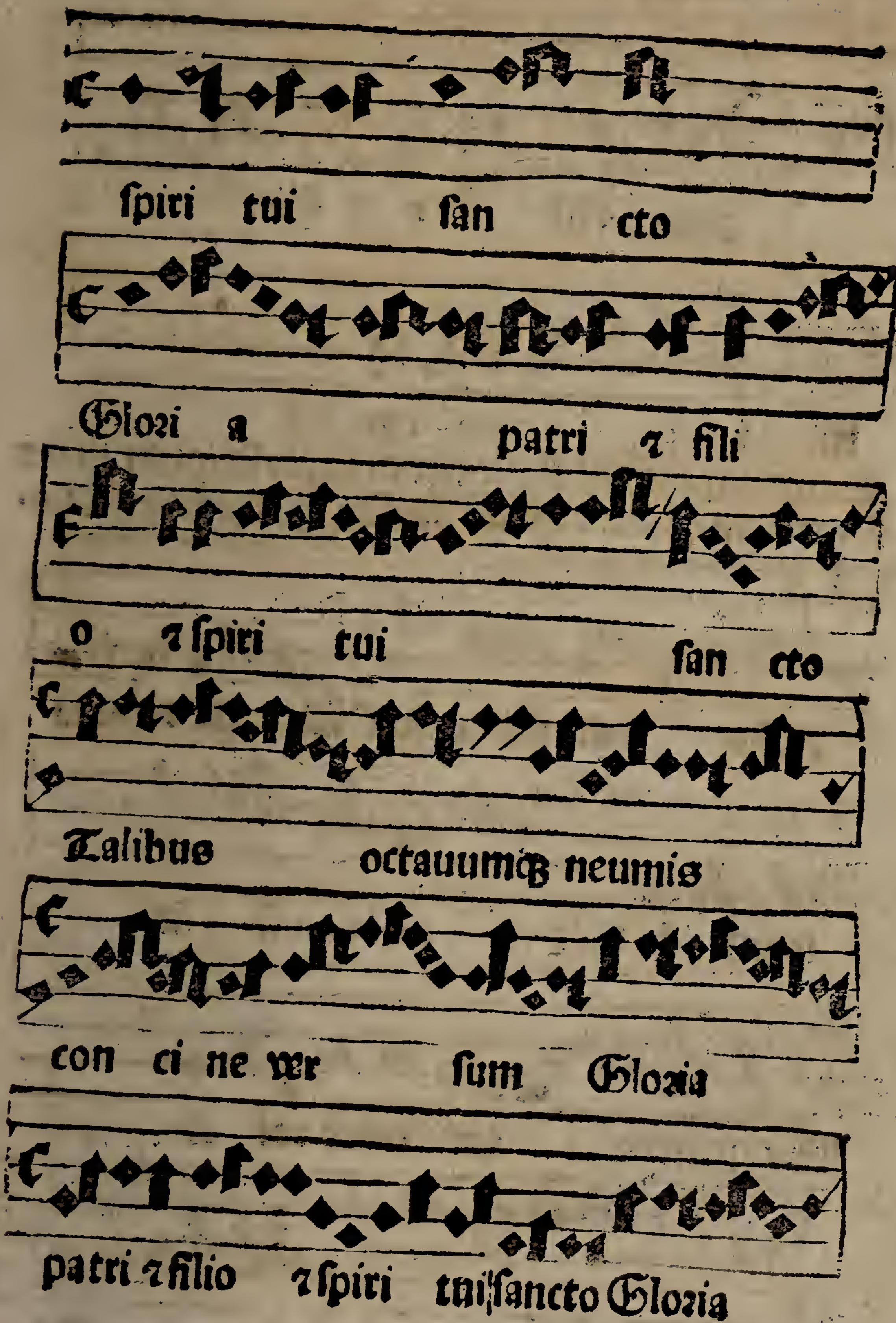


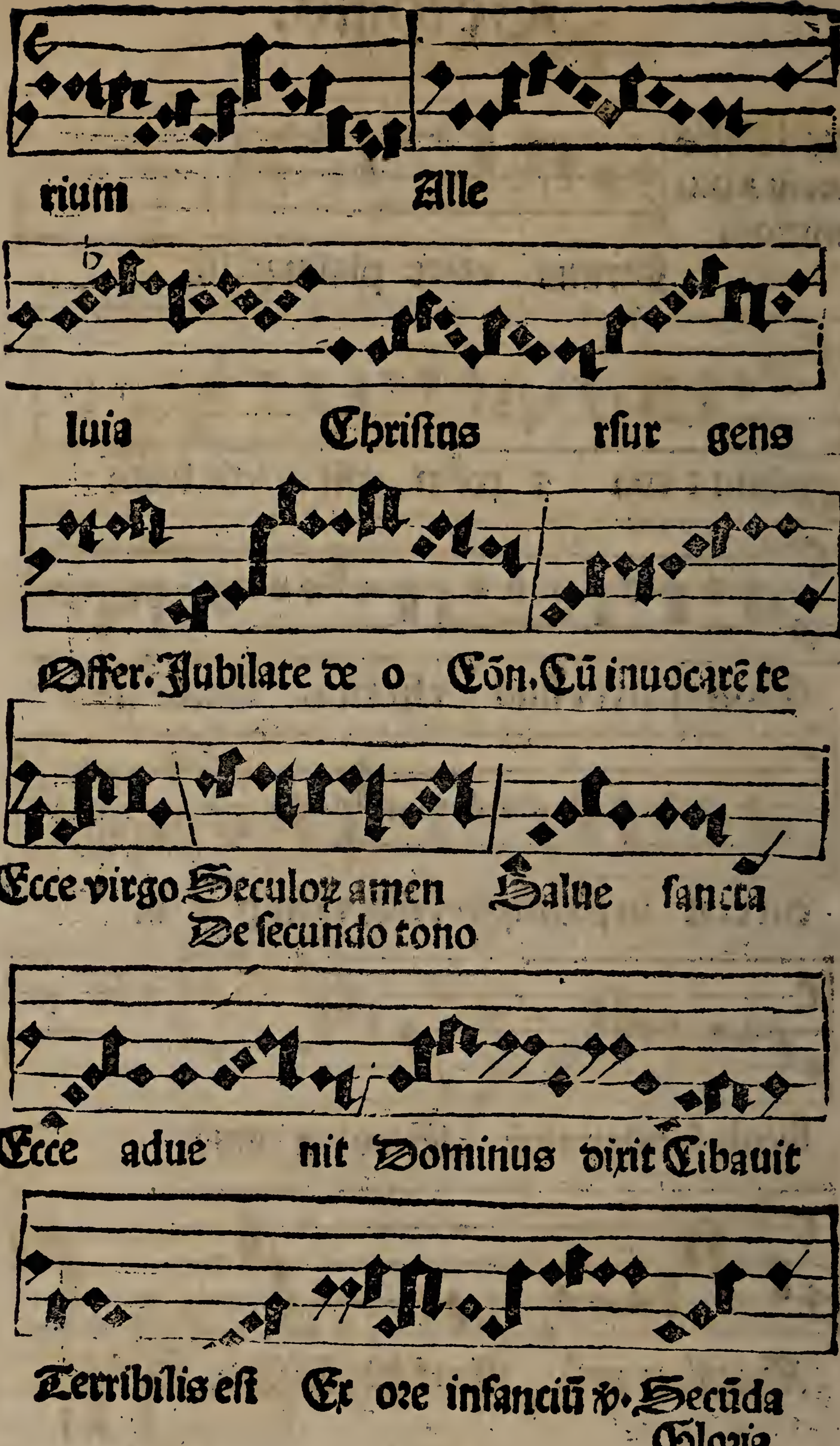


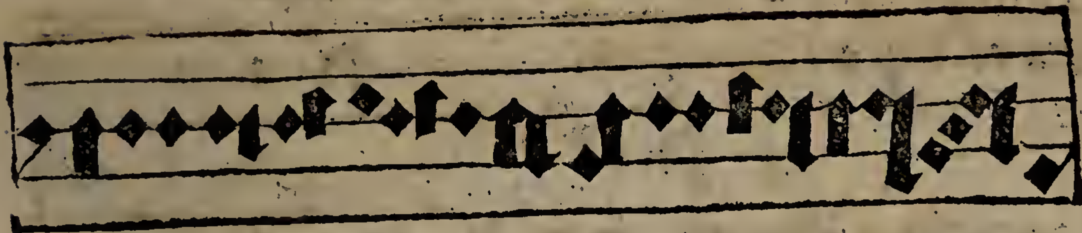
ritui ſan cto
Gloria patri ⁊ fili ſo
⁊ ſpiri
Dulcior eſt ſo nus
ſex ti quen dat tibi ver ſus
Glo ria pa tri ⁊ fili

Capitulum. IIII.



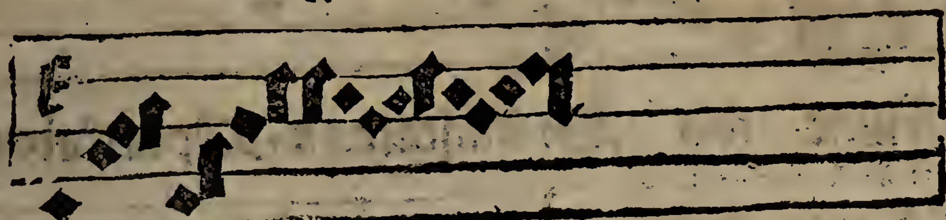

ſpiri tui ſan cto
Glori a patri ⁊ fili
o ⁊ ſpiri tui ſan cto
Talibus octauumq; neumis
con ci ne ver ſum Gloria
patri ⁊ filio ⁊ ſpiri tui ſancto Gloria


rium Alle
luia Chriſtus rſur gens
Offer. Jubilate de o Cōn. Cū inuocarē te
Ecce virgo Seculoꝝ amen Salue ſancta
De ſecundo tono
Ecce adue nit Dominus dixit Cibauit
Terribilis eſt Ex ore infanciū ꝟ. Secūda
Gloria

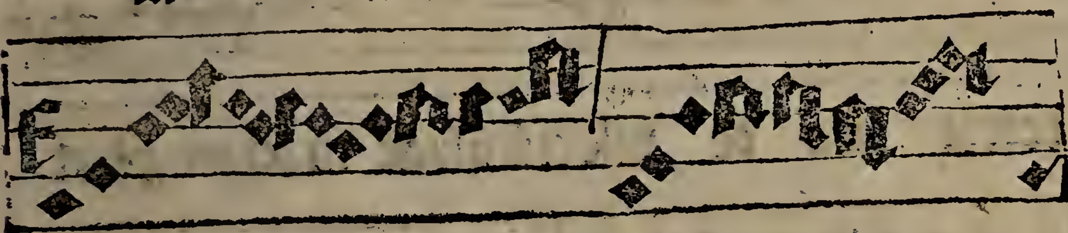


etate natauit archa diluuio paſſim fluēte
p.⁊ fi. ſpiritui ſcō ſicut
⁊ nūc ⁊ ſp ⁊ in ſe ſecu lorū amē

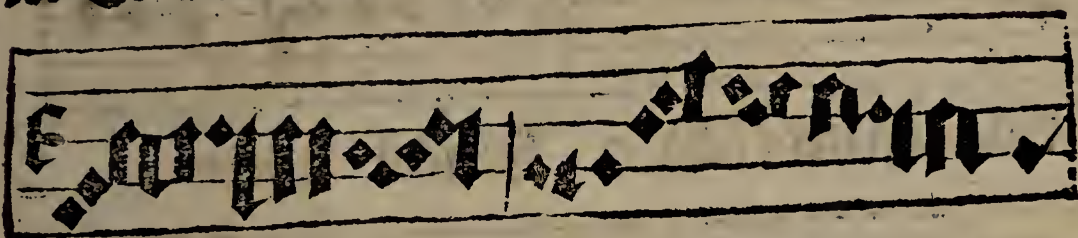
Gra-duale



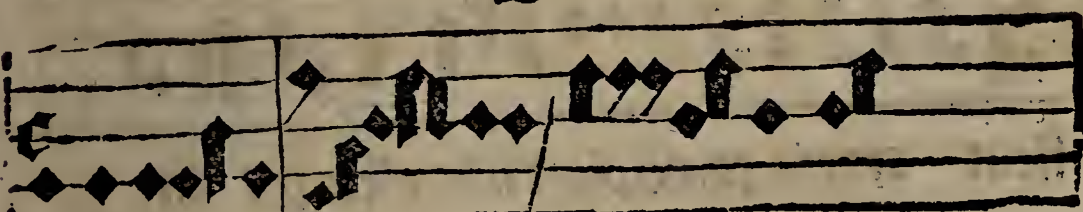
Adiutor meus



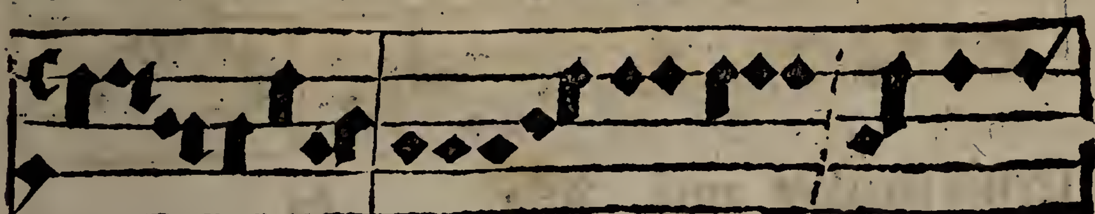
ver. Cōfundentur Alleluia



Di es



ſanctificat⁹ Off. Tollite Cōn. Dñe de⁹ me⁹



Seculorū amē Benedicite dño Intret
De tertio tono.

Capitulum. IIII.

Utre vt octauus vt ſaſa fert tibi ver ſus Gloria p iungis cui triplat amen tibi primus Duplat amē quintus . o ctauus erit ſibi iunctus Sz per amē reliqui tibi ſimplat gloria patri

QUe rubet primum quintū fert addito ſextum Uerſum ſepte num duo c dant atqz ſecūdum Ter nus ꝛ octauus gſolreut eſt ſociatus Sed ſolus quartus alamire ſit aſſo ciatus Hec ꝛ in exemplis ſubſcriptis ſingula cernis. Introituſqz tonis octo prius aſſociabis Primus gau dete dat: lex dominiqz rorate: Dat qz ſequens ſalue: terno benedicite iunge Eduxit dominus tonus hinc ſociat tibi quartus Ecce deus quinto

domine in tua cõſociabo Sext⁹ dat iuſti. ſeptenus dat populus ſi Fert inuocauit octauus ꝛ ad te leuaui Eſt hic inſertus alius varius quoqꝫ cantus Et ſic addiſce toti⁹ carmina miſſe

M ſolū tria c ſimul x tria preterire P⁹ chriſtū natū binū ſi iunxeris annum Cum flores iſtos contexuit hugo ſacerdos Reutlingnb: noris ſi nomē ſcire loci vis Contio ſueuorum quo colligitur variorum Poſt ānos denos hinc plurima conſociauit In varijs ſpacijs huius libriqꝫ locauit Qui nūc ſexcent v tria x verſus retinebit Ex quis diuerſos varijs nemis adhibebit

In iſta parte ad pleniorem cognitionem tonorum ſubiungit inceptiones verſuum qui aſſociantur introitibus cum tota forma ꝛ cum ſuis gloria patri. ꝛc. ꝛ pa

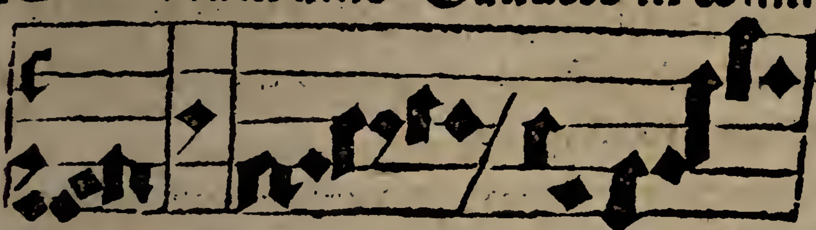
tere poterit. ꝙ euouae introituum (qui eodez modo
ſicut reſponſoria ⁊ antiphone per octo tonos decantã
tur) eiſdem clauibus adaptantur quibus ⁊ euouae
antiphonarum ſolo verſu introituum ſexti toni excep
to. cuiꝰ euouae in ffaut incipit vt infra patebit ¶ I
Hic nota ꝙ quandocũq̄ introitus ſecũdi toni in ala-
mire finitur: tunc euouae verſus incipit in cſolfaut ⁊
ipſe verſus in gſolreut vt patet in introitu (Cibauit
eos ⁊c.) Item ſi aliqui alij introitus ſurſum in acutꝫ
finiuntur clauibus ſiue affinalibus euouae verſuū
ſimiliter ſurſum incipiuntur. ¶ Subiungit etiã
autor in littera ꝙ vſus introituū primi toni triplicat
in fine gloria patri ſm varias inceptiones introituū.
¶ Quintus vero ⁊ octauus tonus in gloria patri in
troituum duplicant euouae Etiam ſm varias incep
tiones ſuas vt infra plenius patebit per cãtus demõ
ſtrationē ¶ Introituſq̄ ⁊c.) Dicit autor ꝙ primo in-
troitus octo tonorum per ordinē ſunt ſciendi ¶ Ubi
nota ꝙ primo tono tres introitus in ſubſcriptis ver
ſibus ſunt aſſociati propter triplex euouae in gloria
patri ipſorum ¶ Quinto vero ⁊ octauo tono duo in
troitus ſunt adiuncti propter duplex euouae Reli-
quis do tonis vnꝰ introitus propter vnicũ euouae
aſſignat vt infra patebit k (O ſolum tria c) Hic
autor pauliſper digreditur a materia huius libri de-
ſcribendo tempus ⁊ locum in quibus iſte liber deſcri
ptus eſt Et dicit ꝙ ab incarnatione domini effluxerãt
mille anni tricenti triginta duo quando iſte liber fue
rat conſcriptus per verſus quadringentos preter tri
ginta Deinde poſt annos decem autor huius libri cõ

ſiderans ſe plura neceſſaria obmiſiſſe ſuperaddidit ad diuerſa loca hui⁹ libri.cclxxv. v̄ſus Subiūgit etiā in littera nomē ſuum ⁊ officium Et deinde ſubiūgit ꝙ liber iſte continet ſexcentos tringintaquinqꝫ v̄ſus quorum verſuum aliqui neumis ſunt aſſociati in diuerſis locis huius libri ſicut patet ſufficienter.

Sequitur ſeculorum amen introituū ſm octo tonos cū aliorū cantuū exēplis Et primo de principali euouae primi toni.



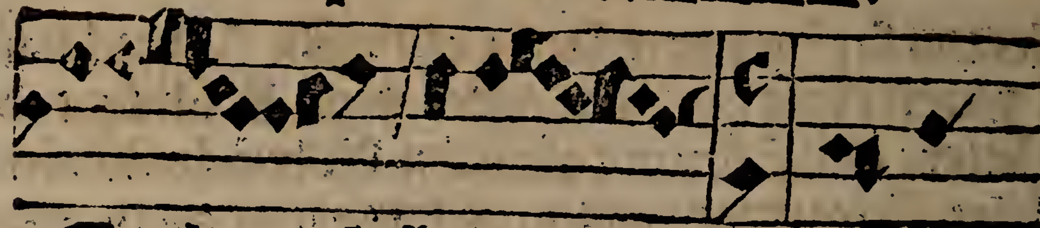
Seculorum amē Gaudete in domino

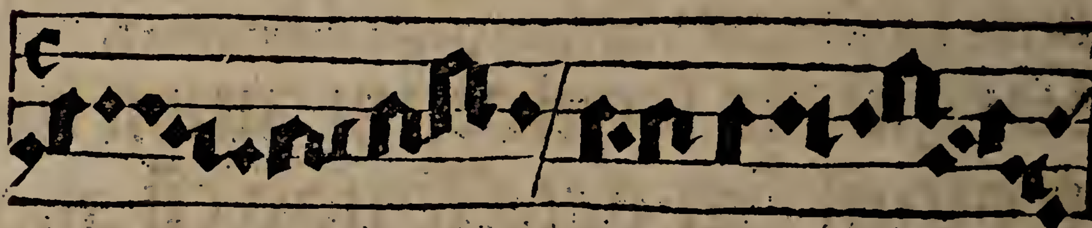


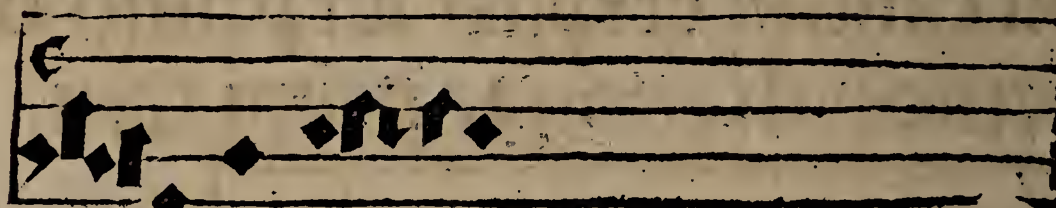
Exur ge quare Exclamauerūt

Prima differentia attribuitur introitib⁹ qui in a acuta incipiūt vl' in F capitali citi⁹ ad a acuta aſcēdētes ⁊ ibidē aliquā morā faciētes licꝫ ad ffaut iterato deſcēdāt ꝑ interualla tonorum

Capitulum. IIII.

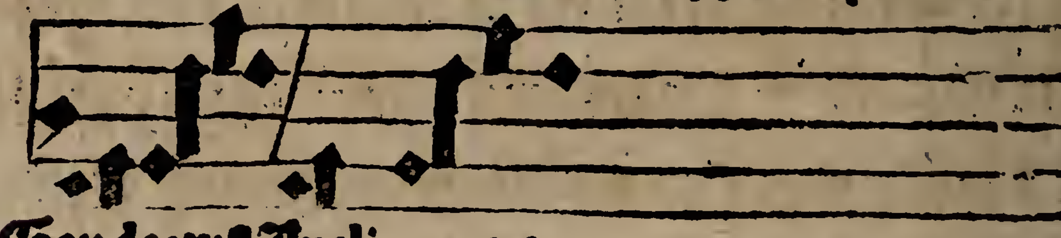






Secūda differentia ſubſcripta

reſpicit introitus primi toni in Cfaut incipientes ⁊ deinde ꝑ tonum ⁊ poſt hoc ꝑ diapente aſcendētes vt patet in exemplis ſubſcriptis

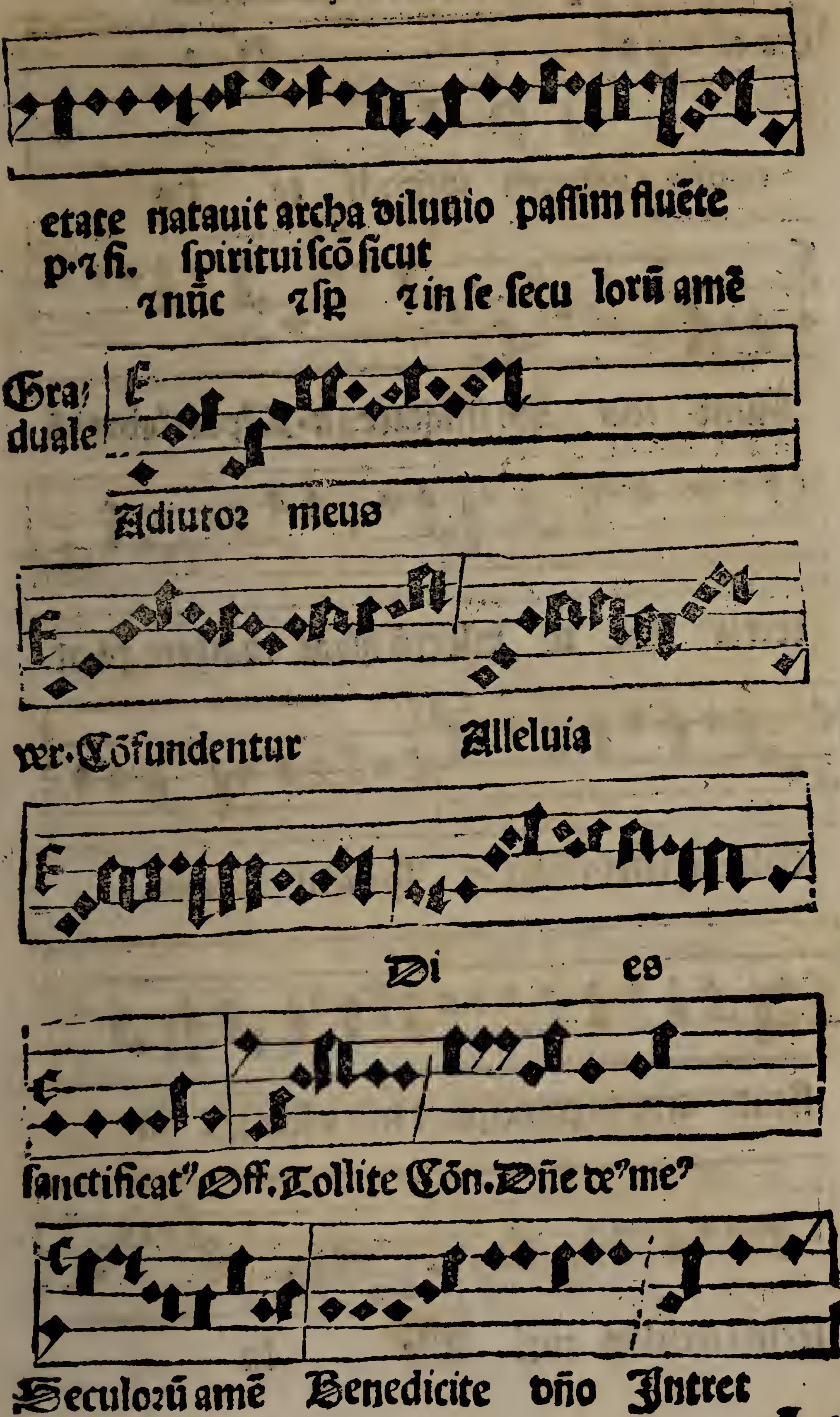




modulatio verſus huiuſmodi

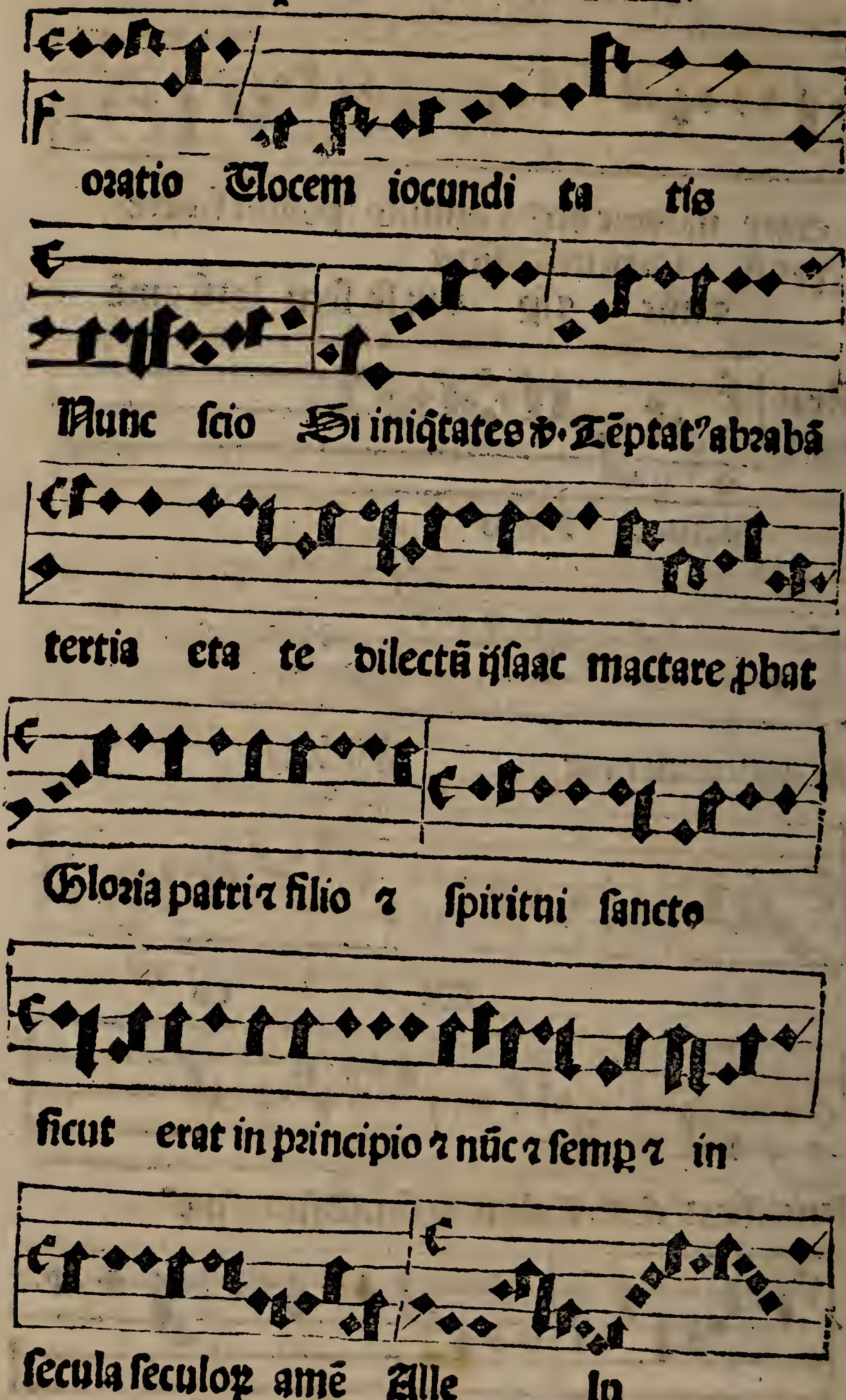



rium Alle
luia Chriſtus rſur gens
Offer. Jubilate de o Cõn. Cũ inuocarẽ te
Ecce virgo Seculoꝝ amen Salue ſancta
De ſecundo tono
Ecce adue nit Dominus dixit Cibauit
Terribilis eſt Ex ore infanciũ ꝟ. Secũda
Gloria



De tertio tono.

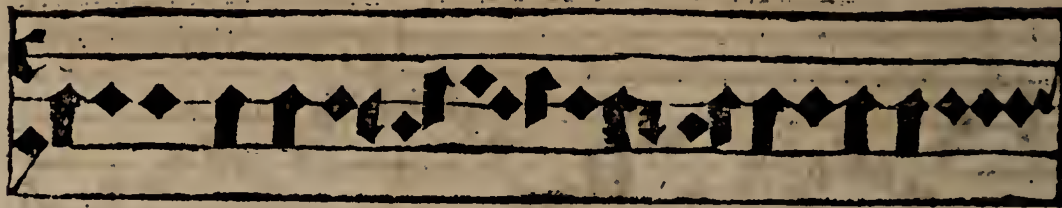
Capitulum .IIII.

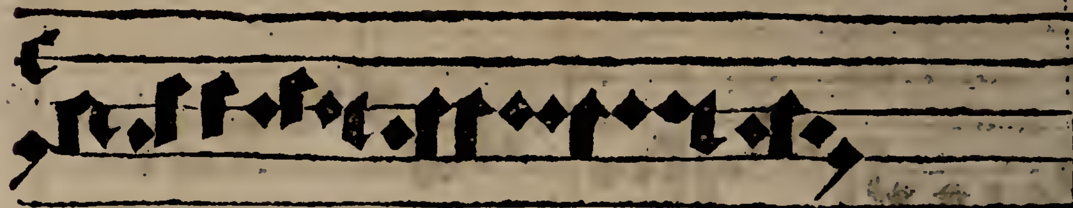


De tonis.


ia ℣. Leta mi ni
Off Bñdixi sti Cõn. Bñdici te oẽs
Cõn. Btũs ser uus Seculoꝝ amen
De quinto tono.
Edux it dñs Omnis terra Resurrexi
⁊ ℣. Quarta etate moyses legis ta
balas accepit in mõte sina Gloria patri ⁊

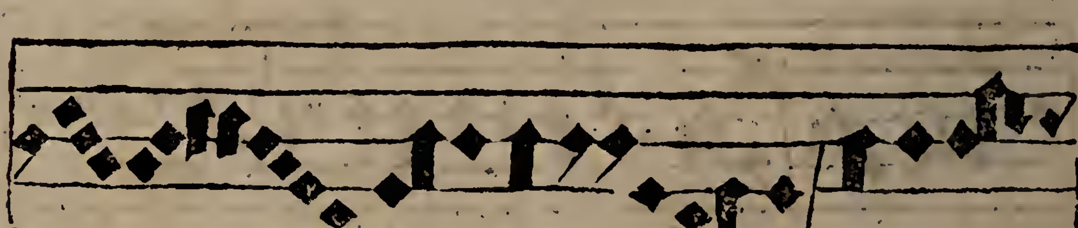
Capitulum. IIII.

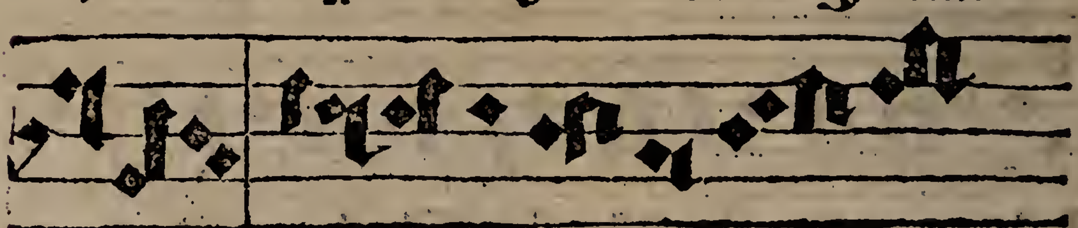




Huius quarti toni ĝduale raro inueniť freqñetius eñ ĝdualia diuerſoꝝ tonoꝝ debitum curſum excedunt



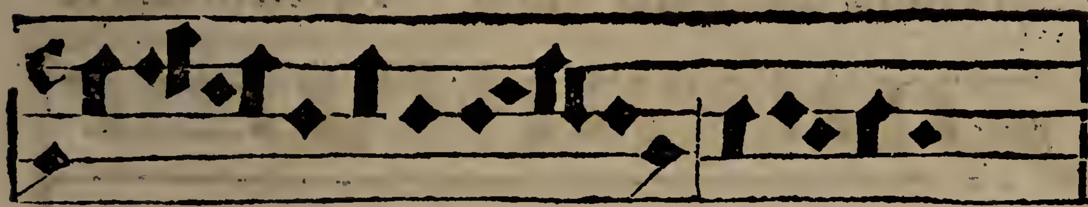




Sequit̃ de quinto tono euouae principale.

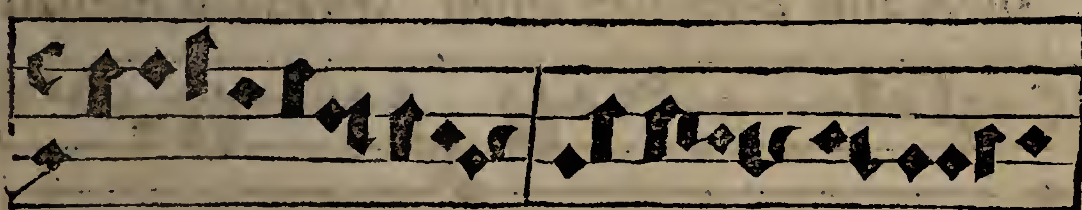


Dilexiſti

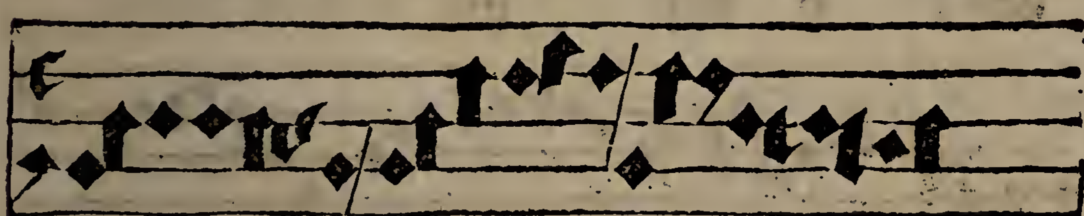


Seculoꝝ amē Ecce de us Exaudi deus

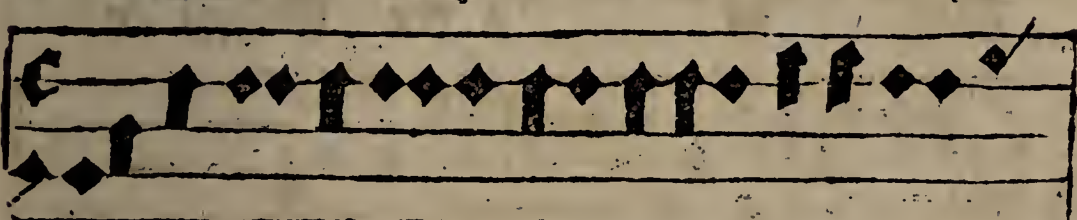
Differentia quinti toni ⁊ reſpicit introitus in ffaut incipiens ⁊ deinde ad alamire aſcendens



Seculoꝝ quinti Domi ne in tua

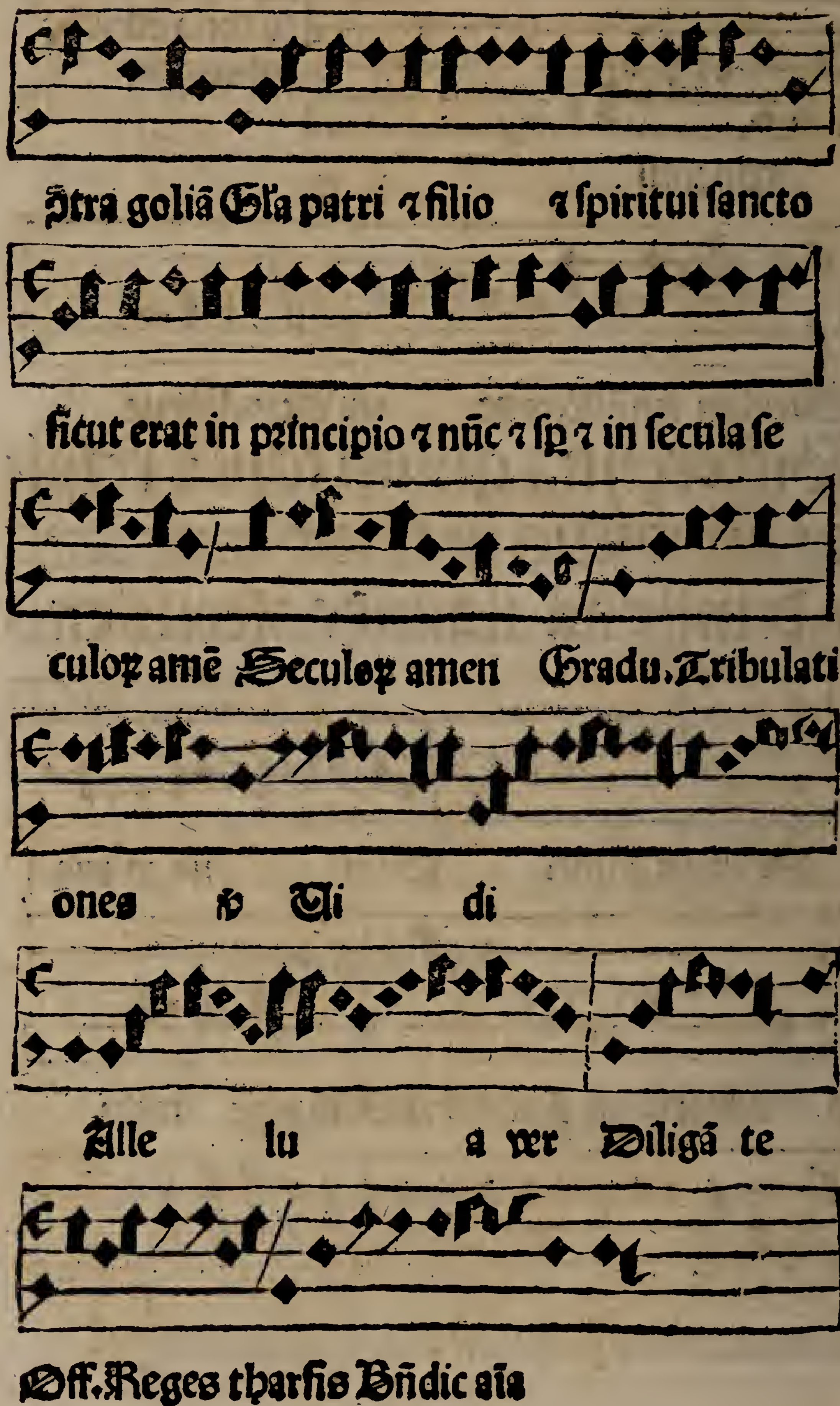


Circūdedert̄ me Loquebat Miſerere mihi

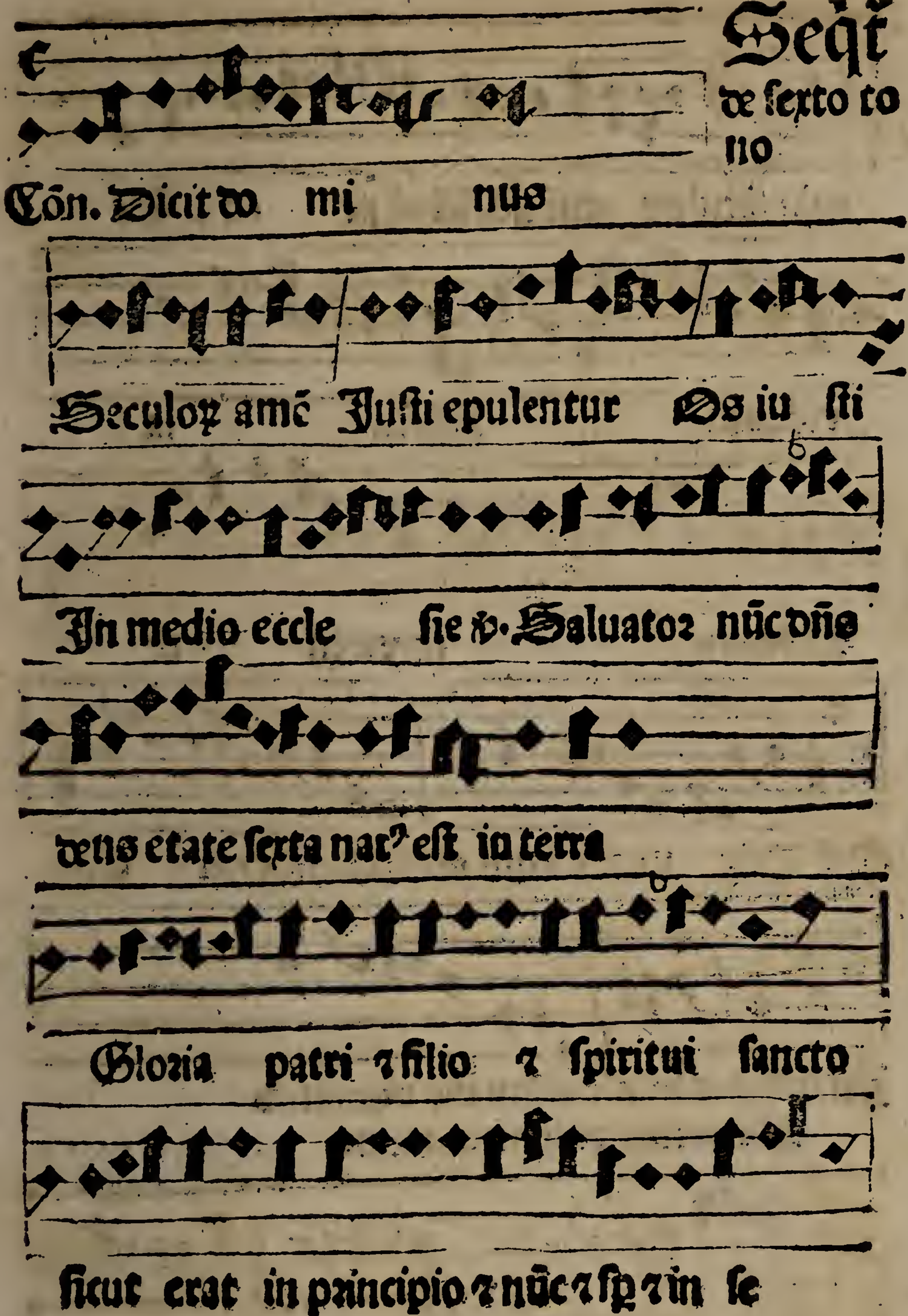


℣. Quita etate pꝛeualuit dauid ĩ fūda cū lapide

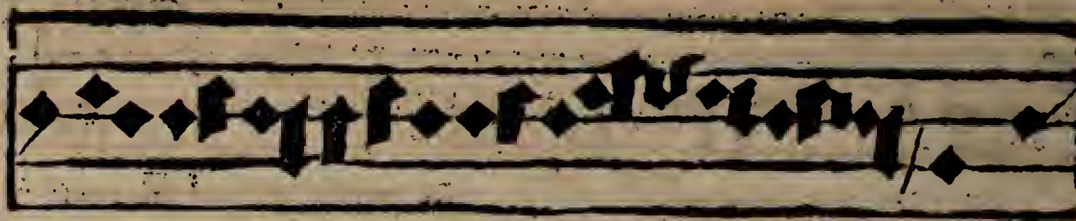
Capitulum. IIII.



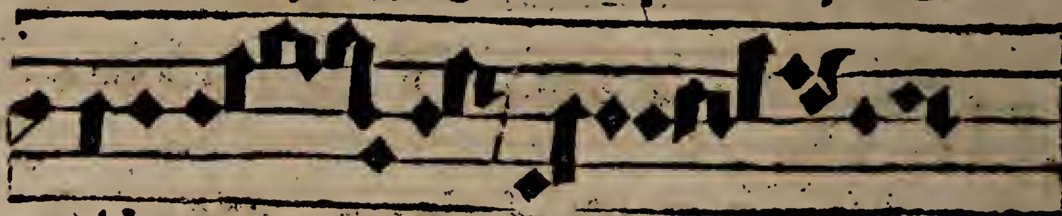
Seqt̄ de ſexto tono



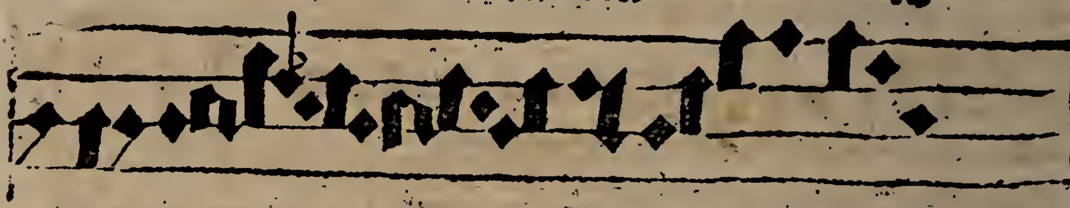
Capitulum. IIII.



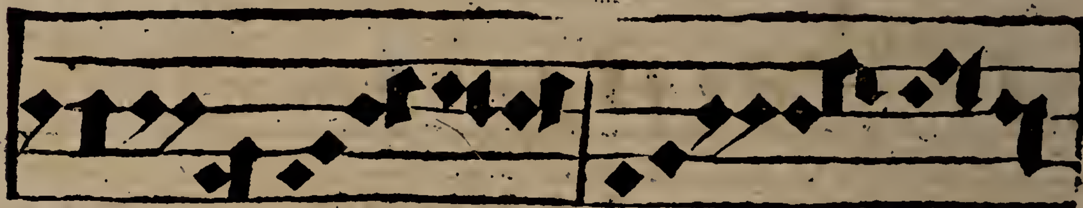
cula ſeculoꝝ amē gō. Unā pe cij ꝟ. Ut



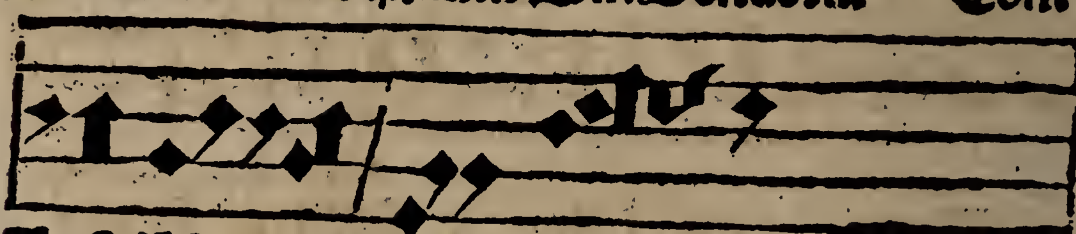
videam Allelu ia



Domine in virtu te

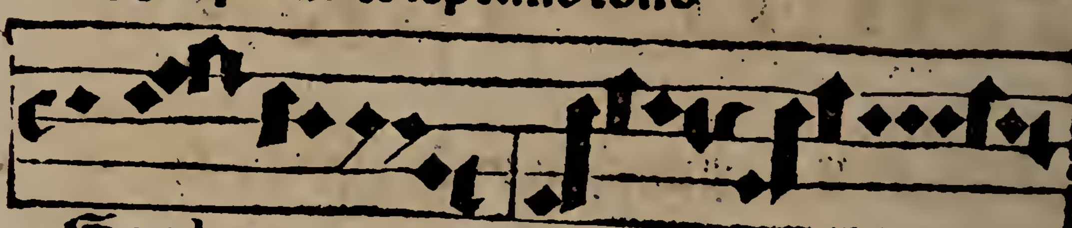


Off. Dñe in auxilium Off. Deſideriū Cōn.



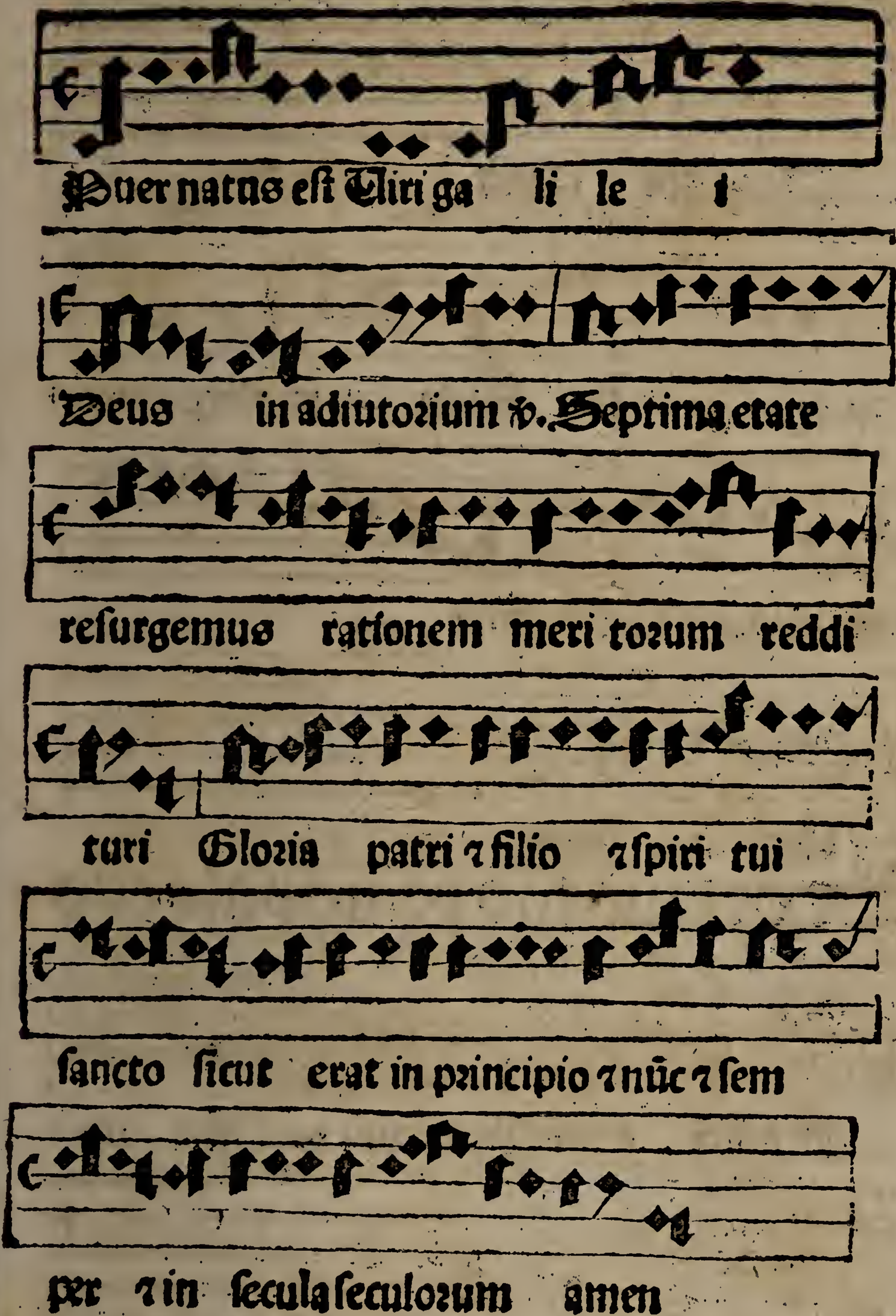
In ſplēdoribꝫ Cō. Qui me dignatus

Sequitur de ſeptimo tono

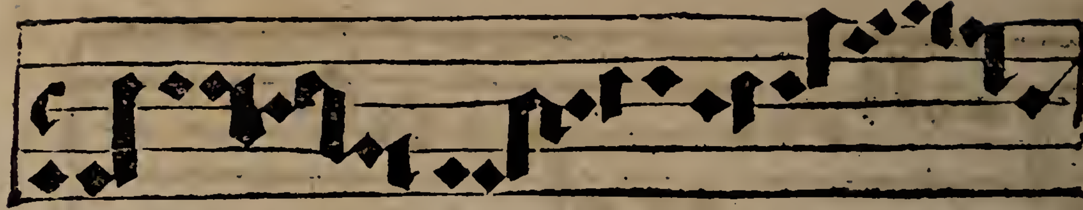


Seculorum amen Pplˢ ſyō Populꝰ ſyon

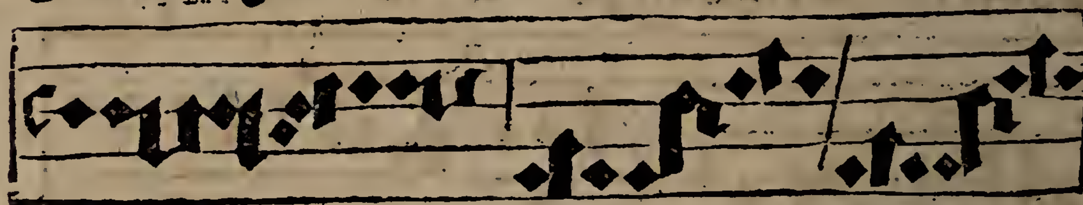
De tonis.


Puer natus eſt Viri ga li le i
Deus in adiutorium ℣. Septima etate
reſurgemus rationem meri torum reddi
turi Gloria patri ⁊ filio ⁊ ſpiri tui
ſancto ſicut erat in principio ⁊ nūc ⁊ ſem
per ⁊ in ſecula ſeculorum amen

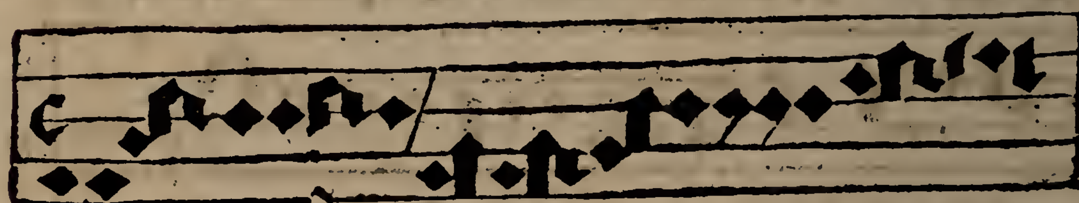
Capitulum.IIII.



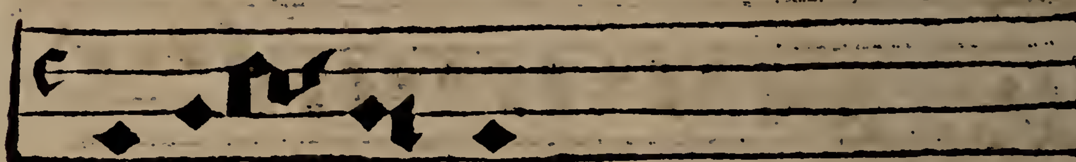
Gra.Dirigatur oꝛatio ℣.Eleua



tio Allelu ia Depꝛofūdis



Off.Cōfitebūt.Off.Eripe



Ne tradi deris

De octauo tōo pꝛincipale euo



Seculoꝝ amen Inuocauit me Bñdi cta



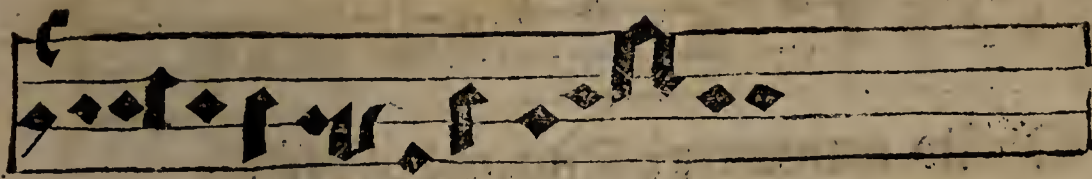
Jubila te de o

Differentia ſubſcripta ſeruit introitibꝰ in Cfaut vel in Dſolre incipientibus Dfa octaui toni



Capitulum. IIII.



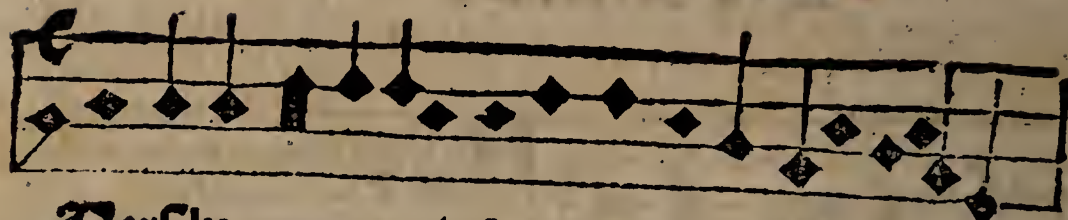


Primū querite regnū dei

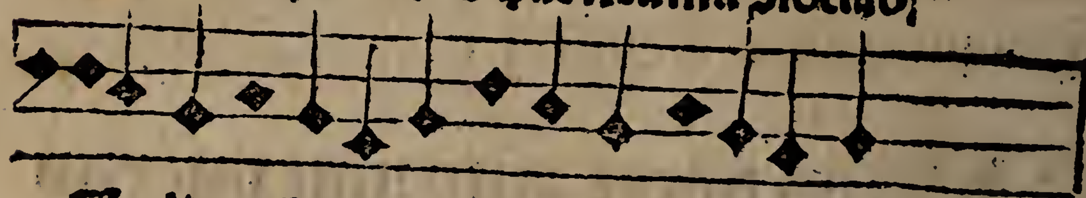
Quos docet autoꝛum pueros ſcola poſt varioꝛum Verſus ſcandire per neumas diſceq; ſcire Muſica nam cantum ſociat metruʒ quoq; rigmum

L. Poſtquam antoꝛ ſufficienter determinauit de tribus alphabetis per claues ꝛ voces in ſiniſtra manu ſituatis: ꝛ de monocoꝛdo Et deinde de modis quibus cantus contexitur: ꝛ poſt modum de octo tonis cum pluribꝰ alijs que circa eaſdem materias incidunt Nunc circa finem libꝛi (cum muſica non ſolum reſpiciat cantum varium) Sed etiam rigmum debite coniunctum ne vna pars rigmi in numero ſillabarum excedat alteram partem ymmo etiam metrum diuerſum ꝛ pꝛecipue exametrum ꝛ penthametrum. Jdcirco nunc ſubinfert qualiter verſus eoꝛundē metroꝛum debeant per pueros quibus leguntur varij autoꝛes ſcandiri. ꝛ oꝛnate in ſcolis legi: ꝛ doctoꝛibus recitari. textus planus eſt ꝛ ſententia ſimiliter.

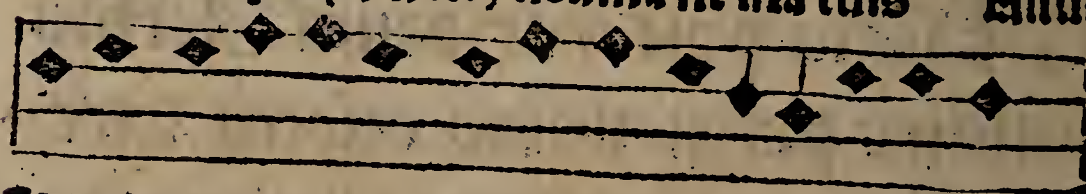
Capitulum. IIII.



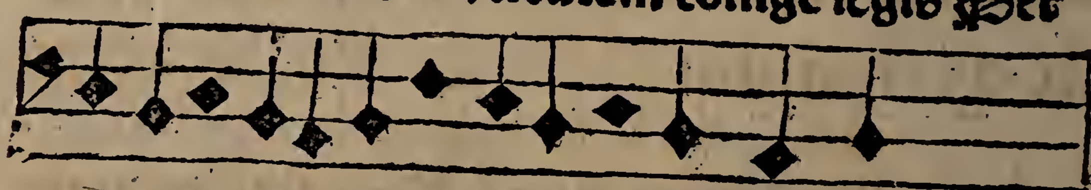
Verſib9 exametris hāc neumā ꝯſociab;



Indita pēthametrꝫ neuma ſit iſta tuis Aliud



Vis q̄tuoꝛ ꝟbis virtutem collige legis Per



mittit impunit imperat atq; vitat

Nota bꝛeuis facit vnum tpūs quatuoꝛ tpa pedē. ſex pedes ex-metꝝ v. pēthametꝝ vltīa tñ pōt eſſe bꝛeuis vl' lōga. Reliqua re q̇re ſuis locꝭ d̄ m̄ſuratiōe ꝟſuū.

Sit tibi laus ꝛ honoꝛ ꝛ gloria chriſte redemptoꝛ Qꝛ tua per

librum me gratia duxerat iſtum Jr-
rorans dictis cunctis hic ordine ſcri
ptis Quo maduit vellus gedeonis
roreqꝫ tellus Ignoſcāt cūcti ſi quid
minus vtile ſcripſi Qui cunctis pla
ceat quia non puto qđ modo viuat
Nam fuit eſt ⁊ erit qđ nequam pun
gere querit Viperea lingua que lau
de forent bene digna Sicut adam
primi mōſtrant pueri tibi bini Quā
do cayn mactat hinc abelqꝫ bōo tra
ctat Tradit ⁊ in mortem ſamſonem
dalida fortem Cum ſua ſecreta feciſ-
ſet ei manifeſta Sicqꝫ ſaul dauidem
cupiebat perdere regē Pro quo per
fundam ſtuduit proſtrare goliā Ac
ab eo ſathanam cithara depellere ne

quam Sic turbat iudaz turpiſſimus nichanor dux Et mardocheũ iuſtum nequiſſim⁹ amõ Hinc turpis iezabel propter bona pungit helenã Sicut ſennacherib iuſtum ſanctumqȝ tobiam Rexqȝ ioas intra templuȝ iuſtũ zachariam Serrat ⁊ hinc ſanctũ manaſſes rex iſaiaȝ Carcerat ⁊ ſanctũ ſedechias rex ieremiam Et iaculat nechao iuſtum rectumqȝ ioſiã Quẽ flet adhuc etas queuis: mage ſed ieremias Codex trenorum ſicut dat noſſe ſuorum Hoſteqȝ nos ſimili ſumi patris eripe fili Queſoqȝ virgo pia nos ſalua ſancta maria

In hac vltima parte autor huius tractatus refert deo gratiarum actiones pro eo ꝙ intellectum ſuum

aridam a gratia ⁊ ſapientia roꝛe celeſti perfudit. vt opus iſtud perficeret ad vtilitatem magis ſimpliciuꝫ ⁊ compleret Tangit autem in littera autoꝛ quandaꝫ hiſtoꝛiam veteris teſtamenti Ad cuius intellectum nota ꝙ ſcribitur in libꝛo iudicum. capitulo ſexto ꝙ eo tempoꝛe quando filij iſrahel peccauerūt coꝛam domino vt madianite id eſt populus de terra madian inſurgerēt cōtra eos volentes terram ipſoꝛum deuaſtare Quidam de filijs iſrahel nomine gedeō purgauit triticum ſuum in ſuo toꝛculari vt cum ceteris aſſumpto tritico fugeret hoſtes Cumqꝫ idem gedeon cum ceteris ſuis filijs iſrahel inuocauit humilibꝰ pꝛecibꝰ dominuꝫ vt miſericoꝛditer defenderet eos ab hoſtibus apparuit eidem gedeoni āgelus domini dicēs

M (Dominus tecum viroꝛum foꝛtiſſime) Uade in foꝛtitudine tua liberabis filios iſrahel de manu madian petiuit itaqꝫ gedeon ſignū ab angelo de hoc facto dicens domine ſi ſaluum facis per manum meam iſrahel ſicut locutus es ponam hoc vellus lane in area ſeu in arida terra ⁊ ſi ros in ſolo vellere fuerit ⁊ in omni terra ſiccitas ſciam ꝙ per manum meam ſicut locutus es liberabis iſrahel Factumqꝫ eſt ita ⁊ de nocte conſurgēs expꝛeſſo vellere concham impleuit Dixitqꝫ rurſus ad dominum ne iraſcatur furoꝛ tuus contra me Si adhuc ſemel temptauero ſignum querens in vellere Oꝛo domine vt ſolum vellus

M 4

ſit ſiccū ⁊ omnis terra madans Fecitq; dominus no
cte illa vt poſtulauerat gedeon ⁊ fuit ſiccitas in ſolo
vellere ⁊ ros celi in omni terra· vult ergo autor ſic di
cere Sicut deus rore celeſti impleuit primo vellus
gedeonis ⁊ deinde terram ſiccam ꝙ eodem modo in-
tellectum ſuum ſiccum ⁊ aridum perfuderit rore cele
ſti ad hoc opus perficiendum pro iunioribus clericu
lis muſicam diſcere volentibus. quorum intellectus
per ſcientiam huius libri /ſi fuerint in eo ſtudioſi/ a
rore celeſti ꝑfundet᷑ ¶ (Ignoſcāt ⁊c·) Hic ſup
plicat autor omnibus hunc librum audientibus vt
grata habeant ſingula in eo ꝯſcripta ⁊ ſibi ignoſcant
ſiqua minus bene poſuit Sed quia ſcribit ſalomon
eccleſiaſtes primo capitulo Peruerſi difficile corri-
gūtur ⁊ ſtultorum infinitus eſt numerus Jdeo ſub
iungit autor in littera ꝙ vix aliquis poterit facere ali
qua bona ad laudem dei vel etiam hominum niſi etiā
ab aliquibꝫ nequā ⁊ peruerſis detrahatur ſibi Jdeo
etiam ſubmittit ſe detractioni peruerſorum annectēs
vndecim hiſtorias veteris teſtamenti: in quibus eui
denter demōſtratur ꝙ pluribus euenerunt mala ꝓp-
ter eorꝫ bona opera ¶ (Sicut adā ⁊c·) Legitur
geneſ capitulo quarto Factum eſt autē poſt multos
dies vt offerret Cayn de fructibꝫ terre munera dn̄o
Abel quoq; obtulit de primogenitis gregis ſui ⁊ adi
pibus eorum ⁊ reſpexit dn̄s ad abel ⁊ ad munera eius
Ad cayn autem ⁊ ad munera eius nō reſpexit quia vi
lem tulit oblationem Iratus eſt q; cayn vehemen-
ter dixitq; ad abel fratrem ſuum Egrediamur foras
in agrum Cumq; eſſent in agro ꝯſurrexit cayn aduer

ſus abel fratrem ſuum ⁊ interfecit eum Sic adhuc multi nequã chriſtianos ſuos bona ⁊ laudabilia opa facientes Si non gladio tamen lingua occidunt vi/ perea ⁊ venenoſa Idem applica ad ſubſcriptas hiſtori as P (Tradit ⁊ in mortẽ) Legitur in libro iudicũ ſedecimo capitulo ꝙ dalida vxor ſanſonis ducis ⁊ gi gantis fortiſſimi cõtinue inſtabat omni qua poterat precũ inſtancia ipſi ſamſoni vt enarraret ſibi in quo eſſet ſua fortitudo Et ille amica relatione dixit ei ꝙ crinibus capitis ſui qđ nunquã fuit raſum Ipſa cõ pta vertice cum vna dierũ dormiuiſſet in gremio ſuo vocauit tonſorem ſecrete iubens illuȝ radere omnes crines ſamſonis ⁊ cum hoc vocauit inimicos ſamſo nis qui latebant in inſidijs. ⁊ ſamſonẽ cuȝ euigilaſſet ⁊ crines perdidiſſet per raſuram capitis cecauerunt ⁊ multa mala ei intulerunt qui tandem cum ei crines denuo creuiſſent in capite predictam dalidam mere tricem cum mille alijs hoſtibus ſuis fracta columna vnius domus interfecit ⁊ ipſe ſimiliter mortuus fu it. applica vt ſup̄ Q ¶ (Sicq; ſaul dauiđ) Legit̄ primo Regum decimoſeptimo capitu. ꝙ dauid ad pe titionem ſaul regis occidit p̄ fundam goliath gigan tem. Legitur quoq; decimooctauo capit'lo ꝙ ſpirit⁹ malus incepit vexare ſaul Dauid autem percutiebat citharam ⁊ eo tempore ſpiritus malus receſſit a ſaul Saul tamen nõ immemor bonoꝝ Dauid ſepiuſ ni tebatur interficere eũ m Applica vt ſupra R ¶ (Sic turbat iudam ⁊c.) Legitur ſecũdo machab. ꝙ iudas machabeus dux famoſiſſimus ⁊ ſtrenuiſſimus

multa bona ⁊ laudabilia fecit opera pro quibus tur-
piſſimus ⁊ maligniſſimus nichanor dux regis ſirie
quanto plus poterat eum perſequebatur Tandem
autem obtento tropheo in prelio iudas caput nicha
noris abſcidit ⁊ iuxta iheruſalē ſuſpendit in altū Si-
cut legitur ſecundo machabeorū vltimo Sicut ad-
huc multi qui pro bonis reddant mala torquebunt
eternaliter S ¶ (Et mardocheum) Legitur in
libro heſter capitulo tertio ꝙ maledictus amon virū
bonum ⁊ iuſtum mardocheum habere cepit odio vn
de etiam ob inuidiam ipſius mardochei qui fuit iu-
deus obtinuit a rege aſuero vt in centum vigintiſep
tem prouincijs deberēt occidi turpiter omnes iudei
Heſter autem regina hec percipiens obtinuit caſſa-
tionem litterarum eorundem ⁊ cum hoc obtinuit a
rege vt ipſe amon ſuſpenderetur propter maliciam
ſuam in patibulo vt legit heſter quindecimo T
¶ (Hinc turpis iezabel) Legitur tertio regum capi
tulo decimonono ꝙ iezabel vxor regis achab detraxit
helie prophete propter ſua bona opera. vnde volebat
ipſum occidiſſe Qui fugiens iacuit ſubter vnā iuni
perum ⁊ petiuit anime ſue vt moreretur Sed ange
lus domini cōſolabatur eum Turpis autem iezabel
propter maleficia ſua. deinde proiecta fuit de turri ⁊

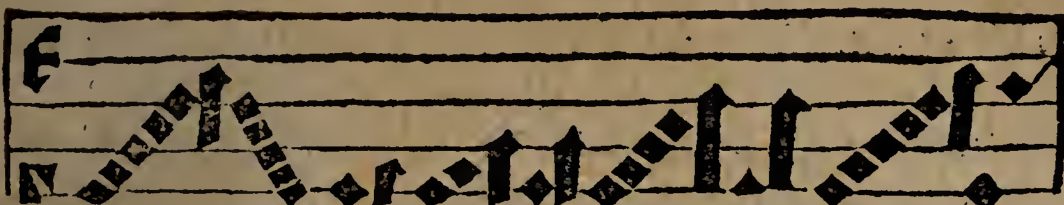
canes lingebant ſanguinem eius Sicut adhuc mul ti detractores per canes infernales detorquebuntur niſi de ſua detractione ſatis fecerint in hoc mundo. ¶ Sicut ſennacherib Legit̃ Tobie capitulo primo ꝙ ſennacherib perſequebatur crudeliter iuſtum ⁊ ſanctum Tobiam volēs eum occidere propter ſepul turas ⁊ alia bona opera qui ſennacherib Deinde a proprijs pueris ſuis eſt occiſus vtlegitur ibidem. Quapropter ſi detractores precogitarent futura pe ricula a detractione ⁊ perſecutione bonorum ceſſarēt

V (Rexꝙ ioab) Legitur ſecundo libro Pa ralipomenō viceſimoquarto capitulo ꝙ ioab rex iheruſalē zachariam filium Joiade ſacerdotis propter bona ⁊ ſalubria dicta ⁊ conſilia ſua cepit eum odio ha bere ⁊ occidere inter templuꝫ ⁊ altare Sed ob vin dictam a proprijs ſeruis occiſus fuit vt ibidem ſub infertur X (Serrat ⁊ hinc ſanctum ⁊c̃.) Legi tur quarto Regum viceſimo capitulo ꝙ manaſſes rex iheruſalem fecit peccare iſrahel ⁊ effudit ſangui prophetaruꝫ multuꝫ nimis. Unde etiam (vt dicit̃ in hiſtoria ſcolaſtica) lignea ſerra iuſſit ſerrari iſayam prophetam qui erat ſuus conſanguineus ⁊ ab hoc in vindictam longo tempore in carcerē fuit miſſus ⁊ multo ferro alilgatus deo hoc permittente Applica vt ſupra. Y (Carcerat ⁊ ſanctū) Legit̃ iheremię

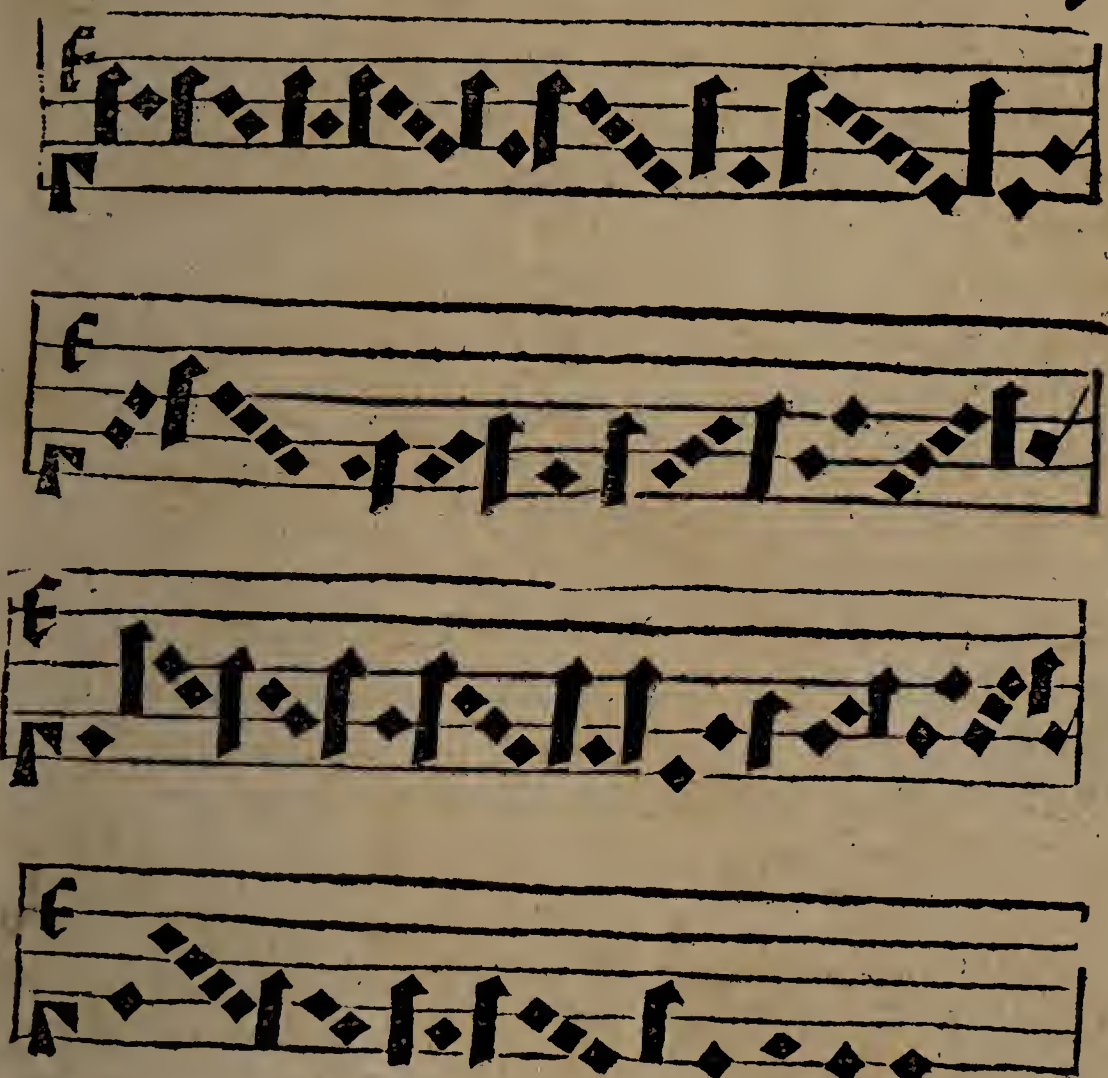
Capitulum.IIII.

capitulo triceſimoſeptimo Precepit ergo ſedechias vt traderetur iheremias in veſtibulum carceris ⁊ trigintaocto ſubmiſerunt funibus iheremiam in lacū vbi non fuit aqua ſed lutum Deſcēdit itaq; iheremias in ſcenum ſm ꝙ factum eſt ex eo qđ ſedechias nō curabat bona facta ⁊ dicta iheremie ꝓphete:ſed ſibi detraxit ⁊ eum in carcerem poſuit:in vindictam rex babilonis ipſum captiuauit ⁊ cecauit ¶ (Et iaculat) legit quarto regum viceſimoprimo. ꝙ ioſias rex iheruſalē venit in occurſum nechao regis egipti ⁊ occiſus fuit in prelio Et quia ioſias fuit rex mitiſſimus ⁊ māſuetiſſimus inſuper religioſiſſimus ⁊ rectiſſimus Sic etiam legitur in ſequentia Stirpe maria ⁊c. Patris ioſie adimpleuit te religioſitas Idcirco ob vindictā ipſius nechao occiſus fuit a rege aſſiriorum Subiūgit deinde autor in littera ꝙ ioſias rex lamētatus fuit ab vniuerſis ⁊ maxime a iheremia ꝓpheta qui librū trenorum ſui lamentationum (qui ſingulis ānis in vniuerſa eccleſia catholica triduo ante paſca legitur ad matutinum) de ipſo ioſia hiſtorialiter compilauit Et quia omnibus detractoribus in fine huius libri per hiſtorias ſubiunctas male poſtremo accidit Idcirco autor iſta ſubiunxit vt audientes ea a detractionibus bonorum factorum dictorum deſiſtant Petit deinde autor vt Iheſus chriſtus ⁊ piiſſima virgo maria nos a conſimilibus hoſtibus defendant Amen.

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Exercitium vocum muſicaliuz.



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9/20/29